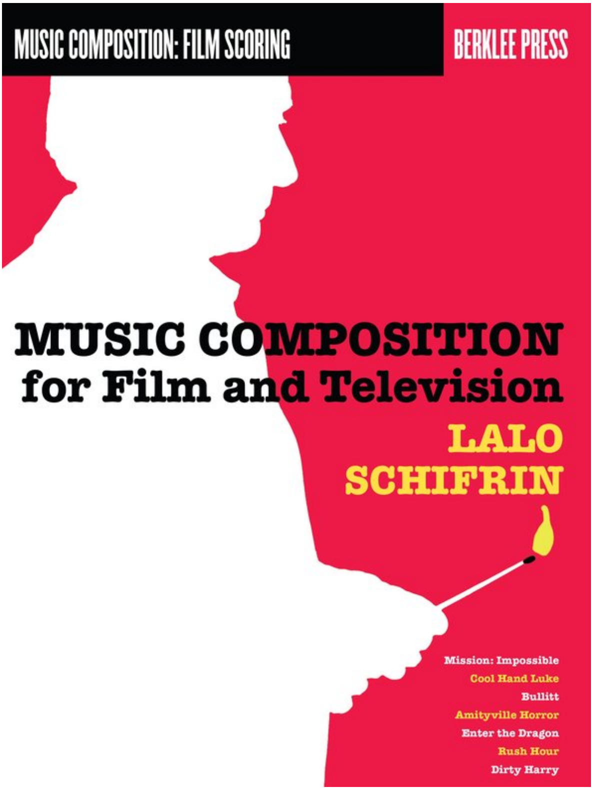
MUSIC COMPOSITION: FILM SCORING

BERKLEE PRESS

MUSIC COMPOSITION for Film and Television

LALO SCHIFRIN

Mission: Impossible
Cool Hand Luke
Bullitt
Amityville Horror
Enter the Dragon
Rush Hour
Dirty Harry



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INTRODUCTION

Before and during the nineteenth century, the public wished to enjoy a spectacle in which a story line, singers, colorful staging, costumes, and choreography were combined. Theaters were opened, and a genre was created that included all those elements: grand opera. In the twentieth century, a new art form of entertainment was created as a result of the invention of motion pictures, and a new art form was born: cinema.

Cinema and television films were adopted by multitudes of people the world over. Their popularity spread at the speed of technology, which helped their development and evolution.

On a personal level, when I was a child, I went to the movies and immediately perceived the importance and contribution that music made to the movies. When I was in grammar school in Buenos Aires, Argentina, I watched an American horror film; I think it was *Dracula*. The following Monday during a recess, I told my classmates about my experience. In my opinion, without the music, the film would not have been so scary, I explained.

I have always been a movie fan and always paid attention to the music. Sometimes, I would watch a film many times because of the score. Since my parents gave me a music education, I had a feeling that my vocation was to become a film composer. My father was concertmaster of the Buenos Aires Philharmonica Orchestra and took me to many opera and concert music performances. Besides regular school, I studied piano, harmony, and counterpoint with private teachers. In 1953, the Paris Music Conservatory granted me a composition scholarship. I was twenty years old when I moved to the City of Lights. Over there, I led a double life: during the day, at the conservatory, and in the evenings, playing jazz with some of the best European musicians. But I never lost my passion for cinema, and during my free time, I visited the movie theaters. With avid enthusiasm, I was able to watch great exponents of this art. European and American filmmakers were showing their works all over Paris.

In 1956, I returned to Argentina where I put together a concert jazz band and had a contract for television and radio, which gave me a lot of visibility. Later on that year, the great American trumpeter, composer, and bandleader Dizzy Gillespie came to Buenos Aires, and after hearing my band asked me to go to the United States. Before my journey, I was hired to write the music for an Argentinean movie *El Jefe*, for which I got a special award. At the same time, I was trying to get my immigration papers in order, and finally in 1958, I arrived in New York City.

In 1960, I wrote and recorded *Gillespiana*, a musical portrait of Mr. Gillespie in the form of a brass and percussion suite. It was instantly very popular and got me a lot of recognition. Because of its success, I was commissioned to write many assignments for vocal and instrumental artists, but above all, I was invited to go to Hollywood and write for the movies and television.

My dream was becoming a reality. The *El Jefe* experience helped my confidence, but I learned a lot while working for the American film industry. The heads of the various studio music departments helped me very much in the technical aspects of their sophisticated tools, and my career in this very competitive field finally took off.

As a moviegoer, I've learned a lot from the scores of the great masters: Miklos

Rosza (*Sahara*), Alex North (*Viva Zapata*), Bernard Herrmann (*North by Northwest*), Nino Rota (*La Dolce Vita*), and many others. The purpose of this book is to share some of my own experiences and help beginning music writers with the aesthetic and technical aspects of this vast field. One thing that I strongly recommend is for you to become familiar with the subjects of harmony, counterpoint, fugue, composition, and conducting. Conquering these disciplines will be very useful for the challenges of writing for films and television, and to facilitate the communication between these pages and their challenges.

NOTATION NOTE

The musical examples included in this book come from films that I scored, and the copyrights permission to include them here were provided generously by their publishers. There are some variations in the rendering of certain notation details, which is common in this industry. A few notation practices particular to film scoring are worth describing.

- *Click numbers* are set above the bar lines. These indicate how the music synchronizes to the film, and are used by music editors.
- *Measure numbers* in film scores are set in boxes, below or in the middle of the system.
- *Cue numbers* (e.g., 1M6) appear close to the title. The first number indicates the reel number, M stands for “music,” and the last number is the cue’s sequential number on the reel, so 1M6 means “the first reel’s sixth music cue.”

CHAPTER 1

Film and Music

THE PSYCHOLOGY OF FILM AND TELEVISION MUSIC

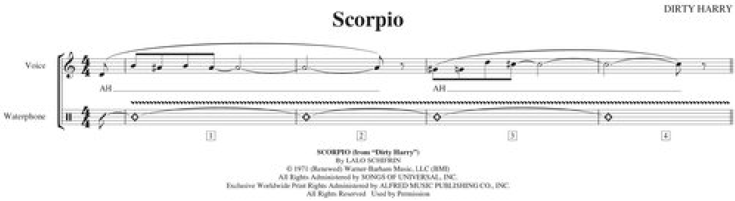
Ingmar Bergman, who was one of the greatest movie directors in the history of the Seventh Art, said, “The making of a film is similar to the work of a magician.” In both cases, the object is to create an illusion in which nothing is real, but it seems to be. In a film, the actors play their roles, but nobody dies or really is the victim of attacks of fury, dizziness, uncontrollable passions, or hallucinations. Even their calm conflicts are following a script, which they read with an imaginary conviction. In the classic Greek language, the word for “actor” was “hypocritos,” which means “the one who pretends to be what he is not.” (That word, by extension, became the derogatory term “hypocrite.”)

In the process of filmmaking, a *gestalt* is formed, with the goal of creating those illusions as a world of make-believe. The director, the producer, the screenwriter, the director of photography, the film editor, the music composer, and many other specialists join for that magical purpose. But while most of their work appeals to the consciousness of the audience, the composer’s music appeals to their subconscious.

All the spectrum of emotions and mental states can be expressed by music. This was understood even in the times of silent movies, when live musicians in the theaters accompanied the different moods depicted on the screen. Abel Gance (*Napoleon*) and D.W. Griffith (in *The Birth of a Nation*) had big orchestras performing for their visual creations. The public needed the music accompaniment even in small theaters, where the exhibitor’s budget only allowed for a pianist and sometimes also a violinist. Without the music, the film seemed to be devoid of life and energy.

When a pre-recorded soundtrack became available, it was immediately adopted, and the technology advanced to the point that today we have very sophisticated tools to create an aural atmosphere, which are very close to those used in the phonograph industry.

But once again, the whole object of the music, no matter what means are used, is to make a psychological contribution to the movie. For example, when I wrote the music of *Dirty Harry*, I encountered the challenge of conveying the presence of a villain, “Scorpio,” who is a vicious mass murderer terrorizing the people of San Francisco. He is unpredictable, and at the beginning of the film, it seems he kills at random. Clint Eastwood, who plays the part of a police detective, waits for Scorpio on the rooftops of the city. I depicted his dangerous, almost invisible personality with the use of a female voice singing a haunting motif accompanied by tune glasses and a water phone (an aluminum container of water with rods attached). A player uses a cello bow to rub on the rods. The whole effect is very chilling and creates a very uneasy feeling for the audience.



SCORPIO (from "Dirty Harry")
By LALO SCHIFRIN
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FIG. 1.1. *"Scorpio" (Dirty Harry)*

As a first step in the study of the relationship of music and emotions, we appeal to the Greek modes:

Ionian (major scale) for positive moods, happiness, euphoria, exhilaration

Dorian and *Aeolian* (minor scales) for sadness, melancholy, loneliness

Phrygian for hope, longing, a sense of "almost there"

Lydian for affirmation (more positive than Ionian)

Mixolydian for searching, adventure, discovery

Locrian, which is somewhat like Phrygian but toned down; however, it could be useful according to the circumstances

Next, we approach possible types of music to convey different psychological states:

Depression:	Solo instrument, like bass flute in C
Anguish, despair:	Strings with or without high woodwinds using a major seventh or minor second intervals. We shall explore in more details when we study the function of the different intervals.
Fear:	The famous shower scene of Alfred Hitchcock's film *Psycho*

	depicts not only brutal violence from the attacker, but the fear from the victim, at the same time. Since the whole movie deals with psychological problems, I advise you to analyze this brilliant Bernard Herrmann score in relation to the images and different situations.
Obsession:	There are many ways to deal with this imbalance, but the most natural one, for example, is an insistent ostinato, with woodwinds in medium-low register clusters.
Paranormal phenomena:	Very appealing to filmmakers and the public; telepathy is one type. A consistent trill of vibraphone with soft mallets and the motor turned on could be the “glue” that keeps other elements together, like two woodwinds divided into recurrent and developed motives.
Mentally Disabled:	The opportunity to score a mentally disabled person came to me when I worked on a human interest theatrical film titled *Nunzio* (Universal Pictures). The main character is a mentally disabled young man who lives with his family in an Italian neighborhood in Brooklyn, New York. The main title establishes his persona, running with a cape in the rooftops pretending he is Superman. My challenge was

to convey his mental state (simple, childish melody by the woodwinds). This theme has also some Italian elements, like the Neapolitan 6th. At the same time, the celli divisi and a small snare drum reflect his "Superman" fantasy.

There are no formulas or laws in film music, as long as the composer's intuition guides him or her to the right path. My guidelines should be only a point of departure to trigger the imagination during the creative activity.

I was once working on a television film where there was a scene between a man and a woman full of dialogue. Usually in these scenes, the use of background music is avoided for the sake of clarity. However, the director asked me to include music "because the actors did not give a good performance. Lalo, please help them!" It is incredible that a few long notes by the strings, without vibrato, playing near the tailpiece of the instruments far from the bridge, created an atmosphere that gave life to the whole sequence and improved the director's intention. This example shows the flexibility of the cinematic arts and the possibilities of audience manipulation with music.

I invite you to try an experiment to study the different reactions of psychological characters and musical chemistry. Use any segment of the Debussy string quartet, Ravel's string quartet, and Alban Berg's *Lyric Suite* against scenes from any film (with the volume off), and analyze the different combinations of the musical fragments and the visual scenes. For the time being, avoid panoramic scenes or multitude sequences; the study of faces, dialogues, and reactions of a few actors would be preferable. This exercise will show you the effects of different types of music on a scene, and will help to inform your own choices, when you create your own scores.

Most important is to develop your own individual personality as a composer, and to encourage your own originality and inspiration.

AUDIO-VISUAL COUNTERPOINT

Counterpoint is one of the most important factors in music composition. It could be defined as the art of combining simultaneous melodic lines. In the Middle Ages, two-part counterpoint consisted of the melodic line (tenor) and a subordinate melodic bass line. If we extend this concept to the interrelationship between visual images and aural atmosphere, we arrive to the idea of *audio-visual counterpoint*. We can compare the medieval tenor with what is happening on the movie or television screen; the background music is the equivalent of the bass line.

Parallel Motion in Audio-Visual Counterpoint

The movement of these lines can be by parallel or contrary motion. In audio-visual counterpoint, parallel motion is when the music follows every detail of the visual images:

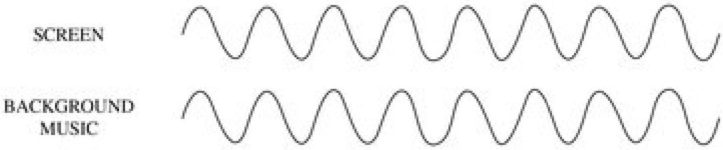


FIG. 1.2. *Parallel Motion*

This approach is often used in cartoons: the mouse runs up the stairs accompanied by an ascending fast scale by the xylophone. The mouse runs downstairs, and this time, the xylophone plays a descending scale.

This principle is also used in theatrical television or movies, and with symphonies, studio orchestras, or electronic keyboards. Parallel motion can be very effective not only in comedies but in dramas as well.

Parallel motion is waterproof, and filmmakers are in general very satisfied with it.

The following is an example of parallel motion from *The Seduction* (1982) with Morgan Fairchild. In this scene, the villain, who is psychotic, has an obsession with the leading actress. He is not only a stalker; in this scene, he acts out his aggression. The music reflects every single detail of this process and her reaction in self-defense.

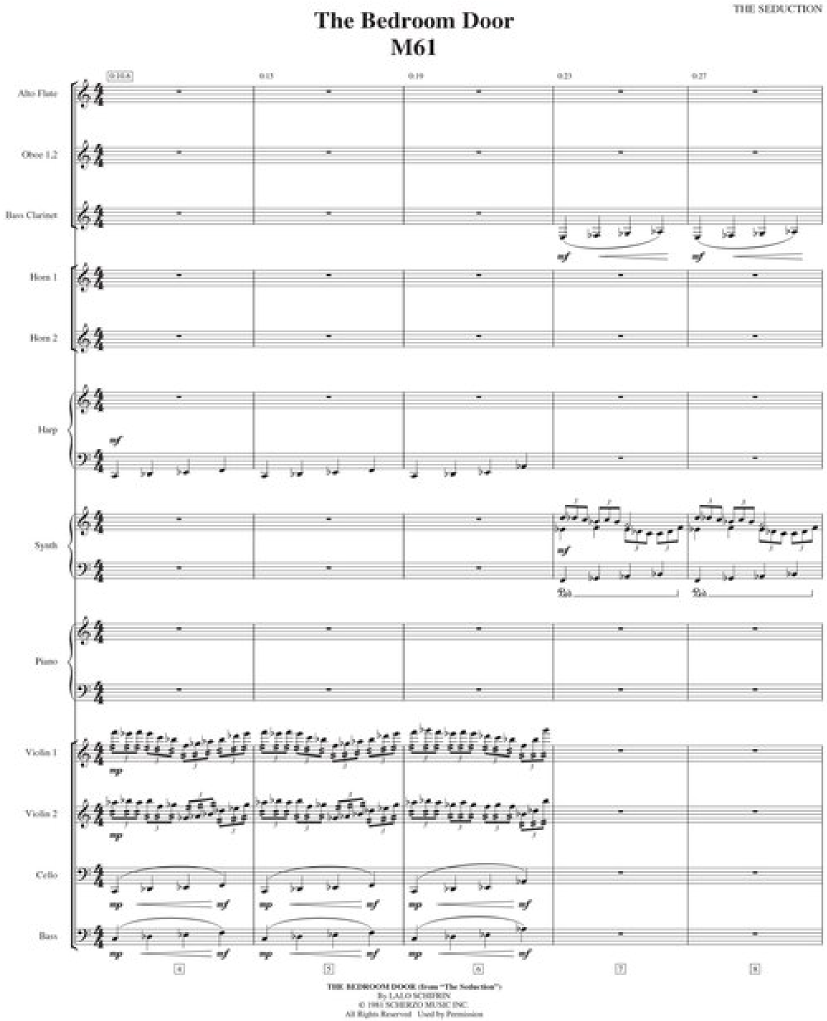
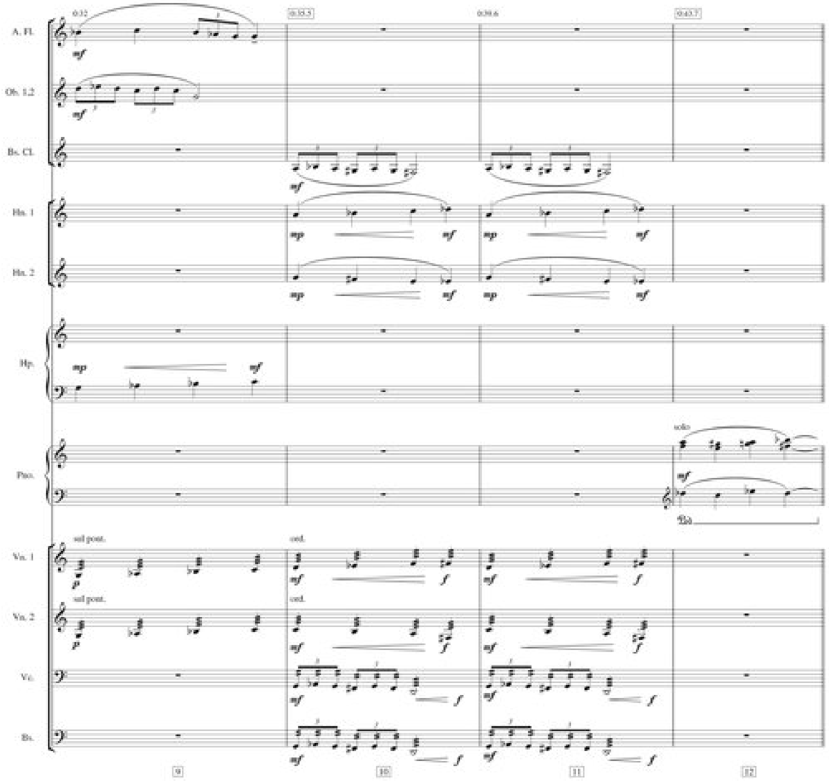


FIG. ***1.3.*** *"The Bedroom Door" (The Seduction)*



Contrary Motion in Audio-Visual Counterpoint

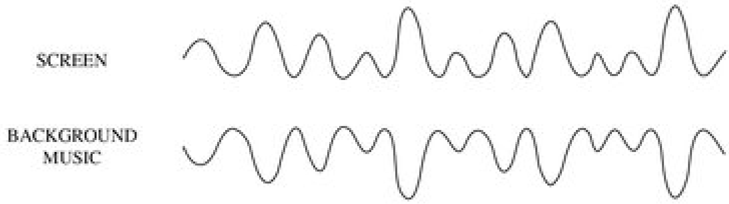


FIG. 1.4. *Contrary Motion*

Film composers call contrary motion “playing against the images,” and the result can be very exciting. Perhaps in a western, there is a suspenseful scene in a saloon where our defiant hero faces the menacing villain. The tension keeps mounting, and they finally get to each other with extreme violence. The ensuing fight is extremely deadly. The film editor's quick cuts accentuate the dangerous situations of the confrontation. However, the music is an innocent player piano, totally indifferent to the action.

There could be cases in slapstick comedy, where the funeral music of an organ might play very effectively against what's on the screen.

In *Telefon*, directed by Don Siegel, there is a scene where Charles Bronson gets inside an apartment where a cartoon is playing on a television set, while the serious action is taking place.

The composer must be very careful about the choice of contrary motion. The excitement of being bold may lead to a negative reaction from the director or producer. In some cases, it would be better for the director to propose such an idea, before you try it. In the case of *Telefon*, Don Siegel directed the shots with the television set, where you can see the monitor or the player-piano scene.

Personally, I prefer an equidistant approach in which the music finds a common denominator. I try to create the proper atmosphere to enhance the story as it develops on the screen, while looking for the way to find an equivalent natural growth of the background music. This would be a variation of parallel motion, but subtle indeed.

My own approach is to organize the tactical points in the visual sequence and then work out the development of the music accordingly. It is a combination of parallel and contrary motion in the same cue (e.g., “Ice Pick Mike” from *Bullitt*).

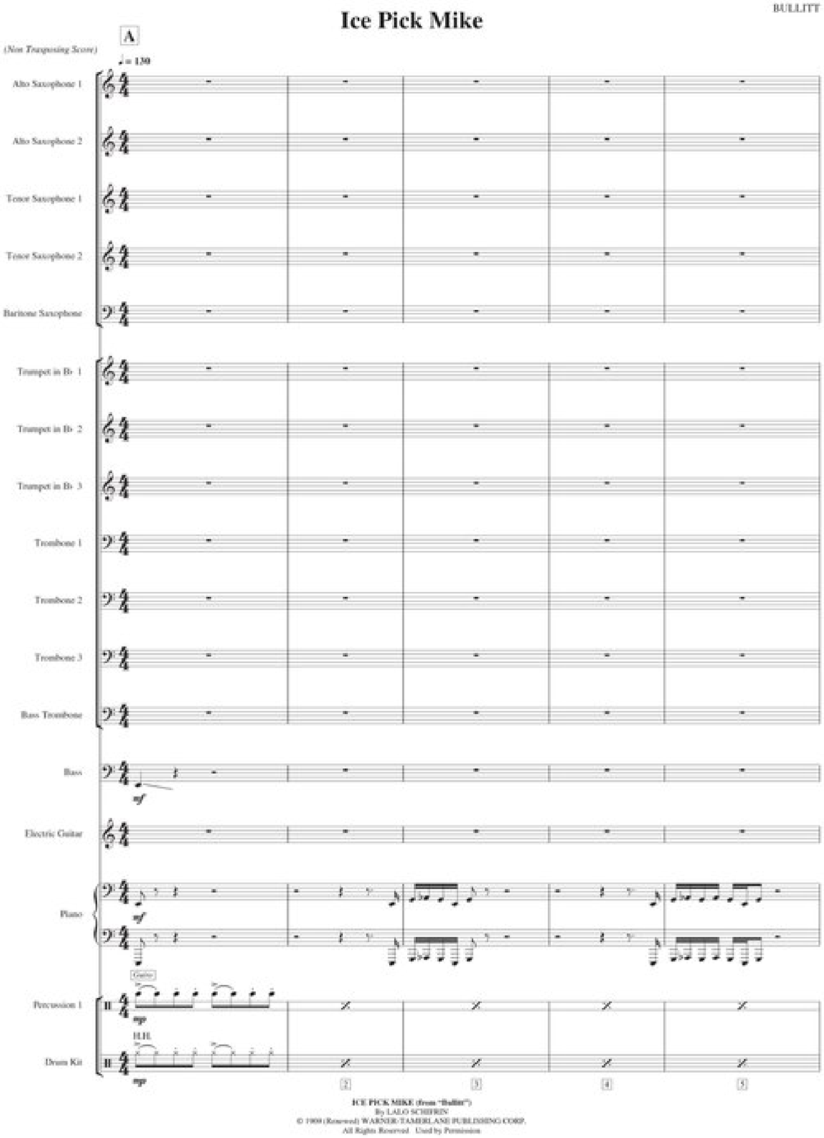
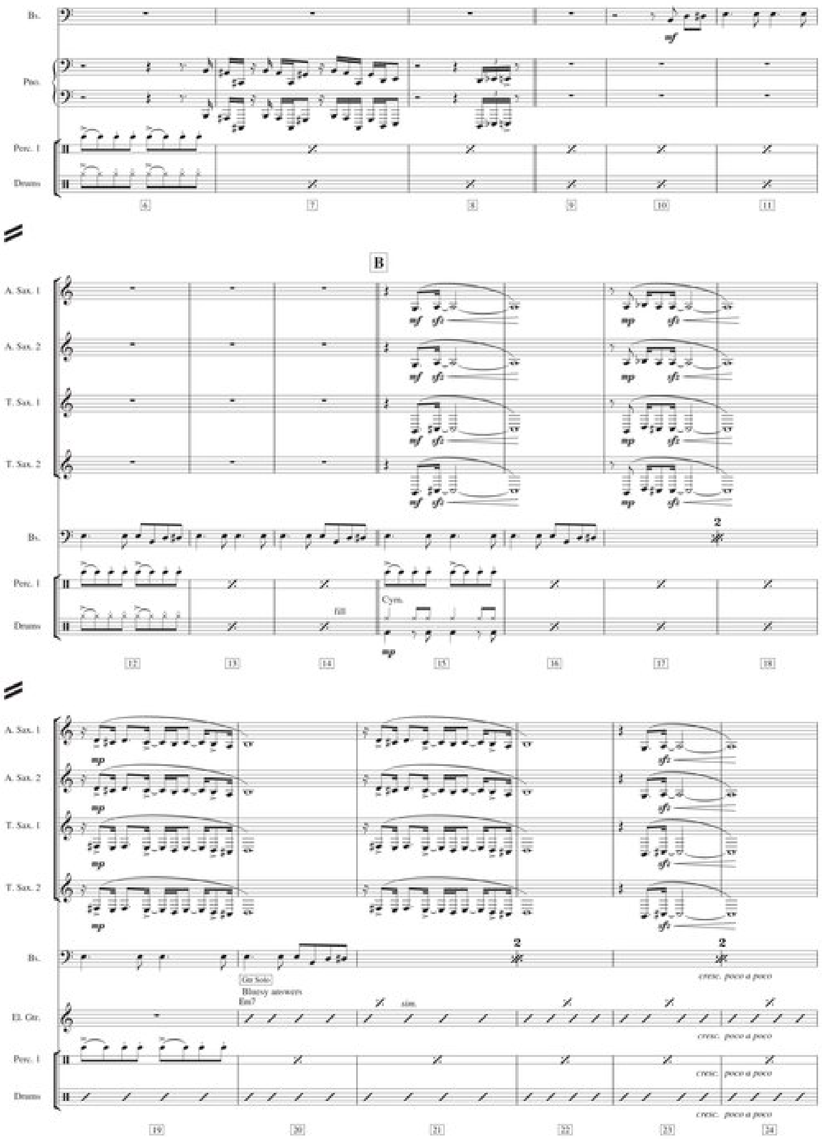
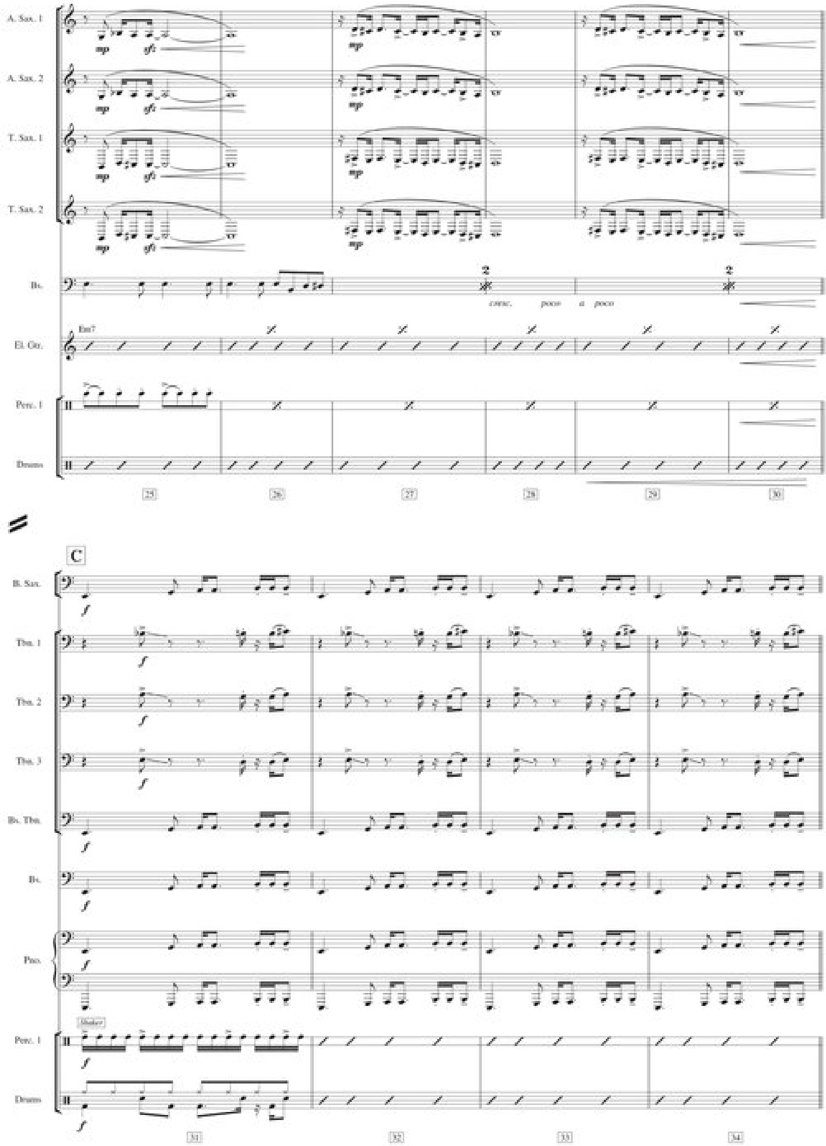
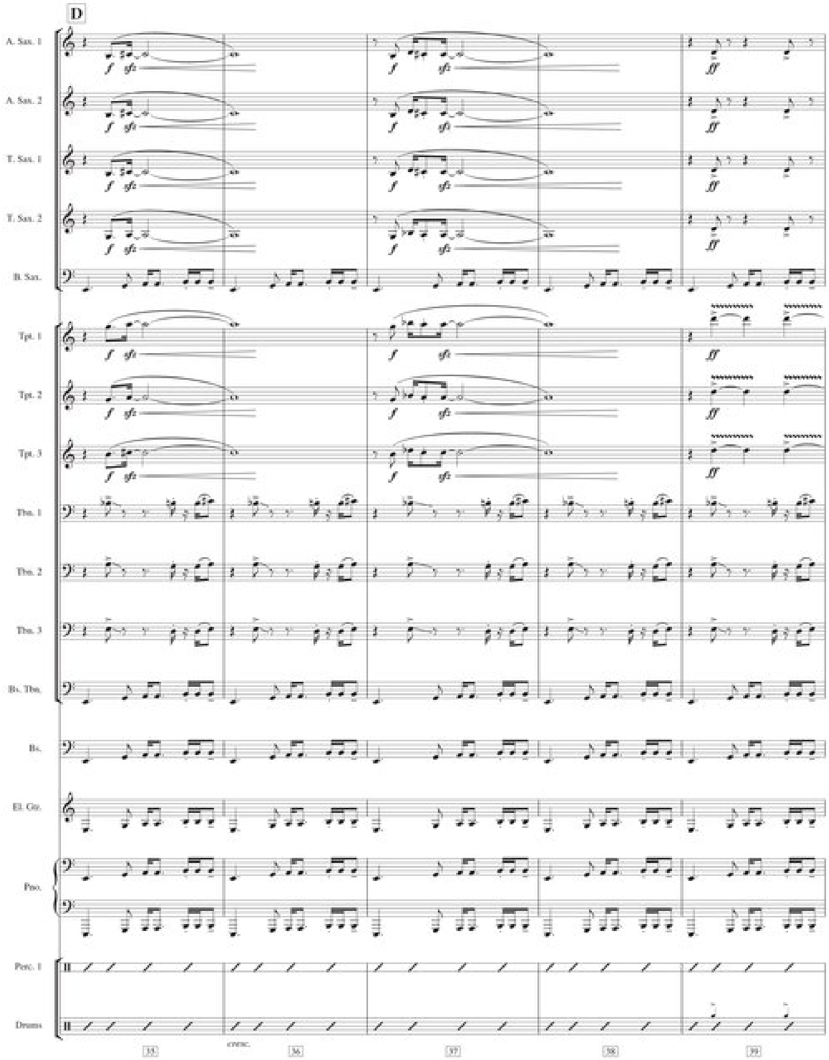
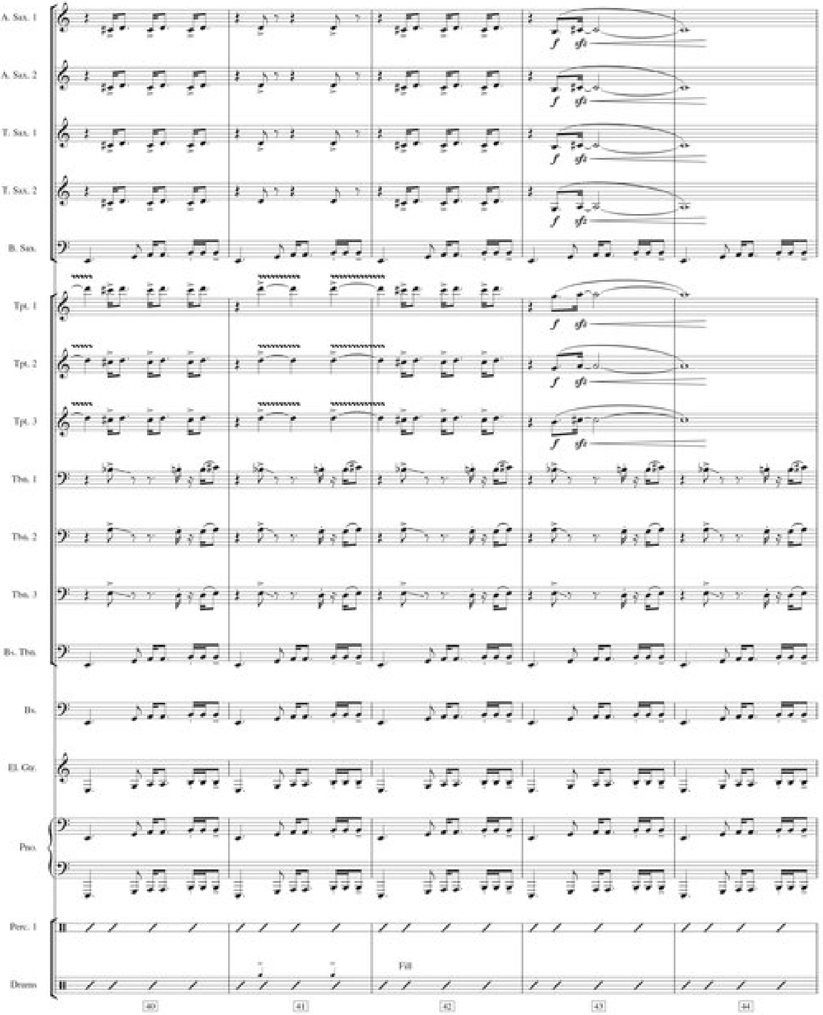


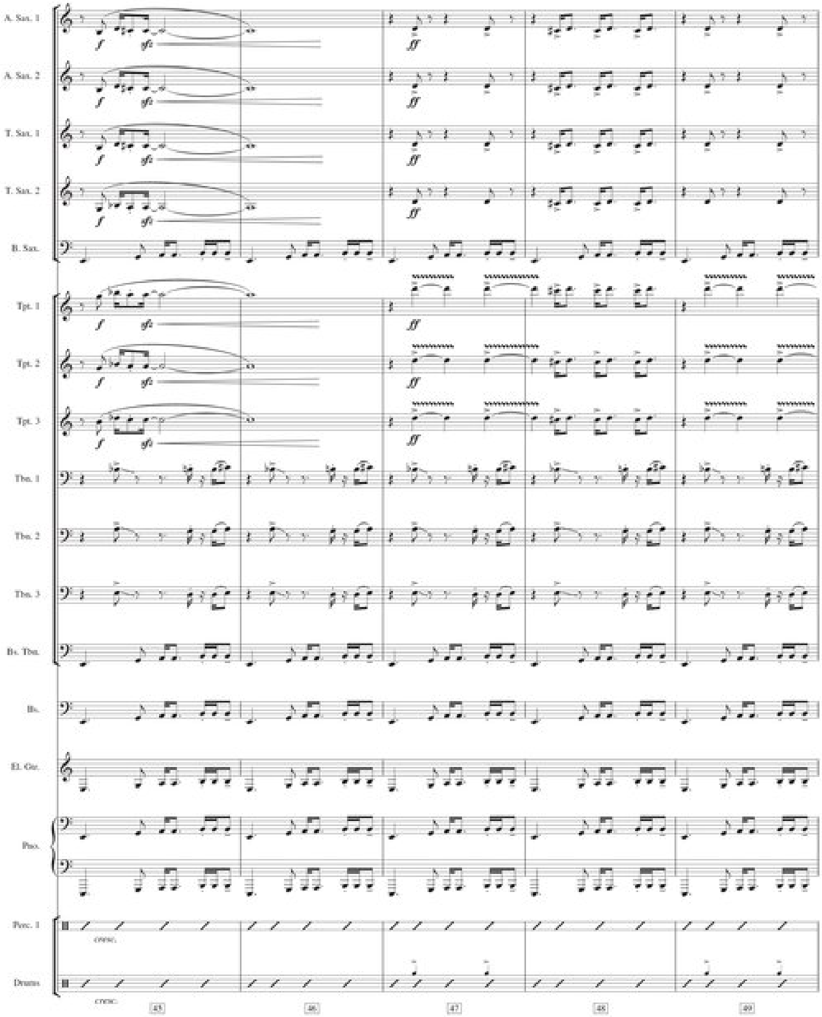
FIG. 1.5. *“Ice Pick Mike” (Bullitt)*

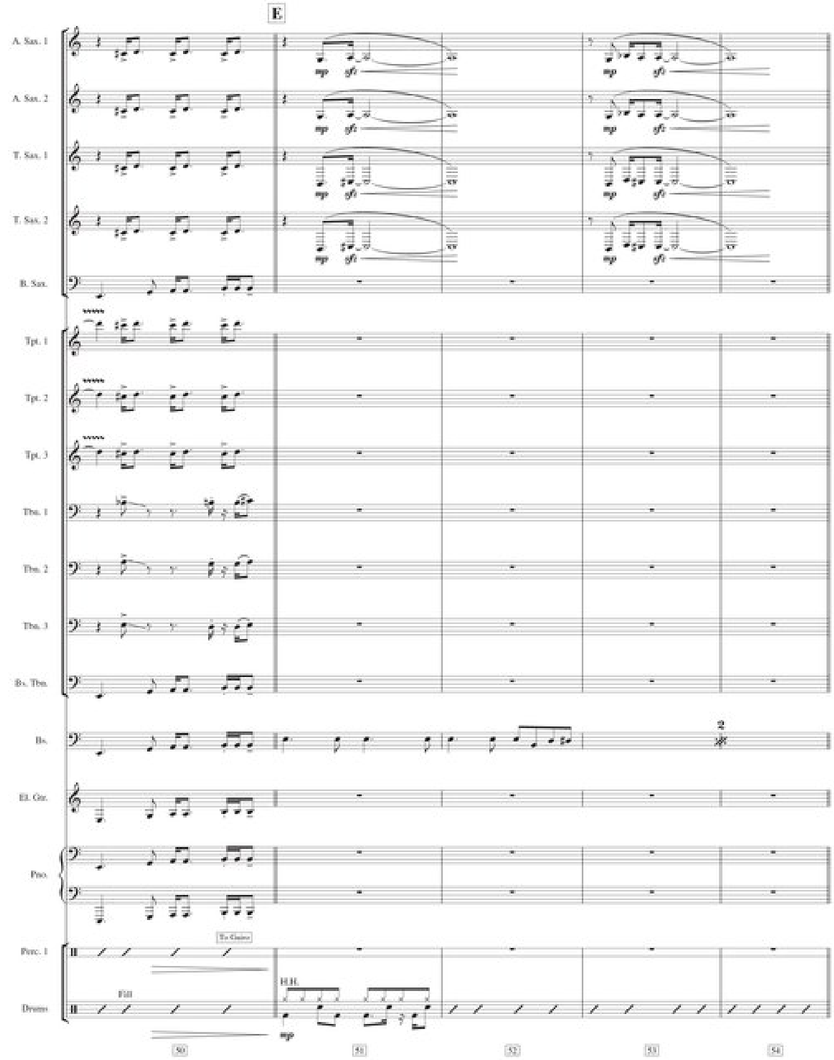

Bs.
Pno.
Perc. 1
Drums
mf
6
7
8
9
10
11
B
A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
Bs.
Perc. 1
Drums
mf
sfz
mp
2
fill
Cym.
mp
12
13
14
15
16
17
18
A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
Bs.
El. Gtr.
Perc. 1
Drums
mp
sfz
2
Gtr Solo
Bluesy answers
Em7
sim.
cresc. poco a poco
19
20
21
22
23
24


A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
Bs.
El. Gtr.
Perc. 1
Drums
mp
sfz
Em7
2
cresc. poco a poco
25
26
27
28
29
30
C
B. Sax.
Tbn. 1
Tbn. 2
Tbn. 3
Bs. Tbn.
Bs.
Pno.
Perc. 1
Drums
Shaker
f
31
32
33
34


D
A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bs. Tbn.
Bs.
El. Gtr.
Pno.
Perc. 1
Drums
f
sfz
ff
cresc.
35
36
37
38
39


A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bs. Tbn.
Bs.
El. Gtr.
Pno.
Perc. 1
Drums
f
sfz
Fill
40
41
42
43
44


A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bs. Tbn.
Bs.
El. Gtr.
Pno.
Perc. 1
Drums
f
sfz
ff
cresc.
45
46
47
48
49



When songs are used, they can be either by parallel or contrary motion according to the general consensus between filmmakers and composers/ lyricists. Songs can be designed to help a scene, or to support the main title (prologue) or end credits (recapitulation). The song can also serve as commentary of what is happening on the screen. I wrote the song “The Cincinnati Kid,” sung by Ray Charles, for the end credits of the movie of the same name. Dorcas Cochran wrote the lyrics to my music.

CHAPTER 2

Phases of the Writing Process

When writing for film or television, the process generally involves the following stages.

THE SPOTTING SESSION

In some cases, the composer may have access to a screenplay of the project. He or she may be invited to a rough-cut screening or to preview a final version of the film with temporary music. But, the moment of truth really starts at the spotting session, to decide "the spots" where the music will be synchronized with the picture. The session usually takes place in a cutting room, and the director, composer, film editor, music editor, and sometimes the producer are present. The film editor uses a screen with a digital system, which allows the ability to go forward or backwards very fast. In the old days, the Moviola was the instrument that allowed such a procedure, and its system was mechanical. In the major studios, there used to be screening rooms that allowed the projectionist to make the film go back and forth. This process was comfortable, albeit cumbersome, because frequently, the picture broke and everyone had to wait for repairs.

The purpose of the spotting session is not only to choose the places where music is going to be synchronized, but also the music's nature. The director may give instructions such as "Ominous here" and "On the cut, change to a romantic comedy style" there, etc.

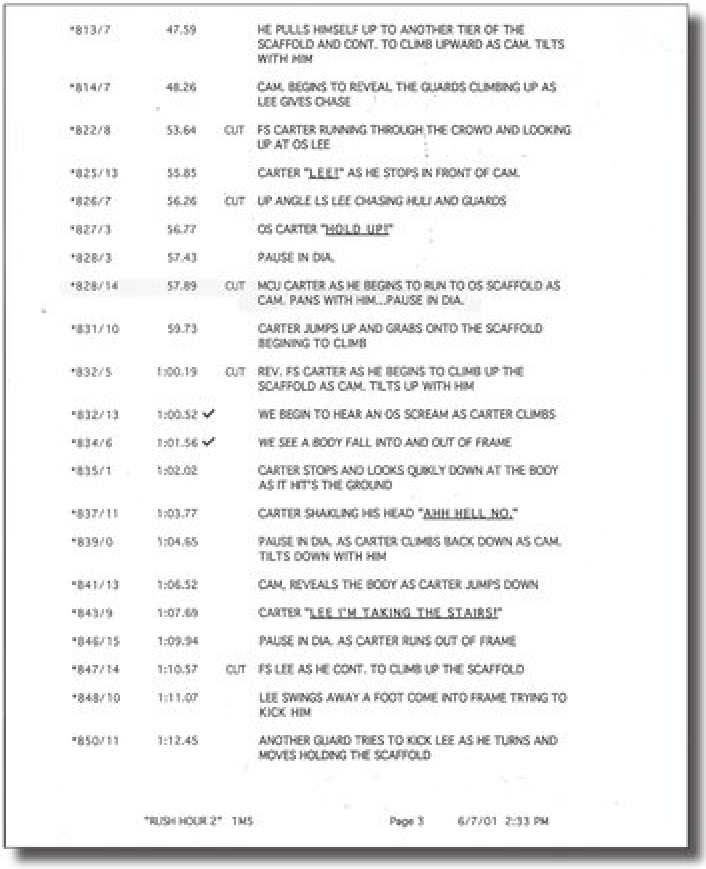
While listening to the director, the composer might have different ideas. They should be suggested, but diplomatically. The director has an advantage, in terms of understanding what's best for the film. He or she has been living with the film for much longer, supervising the screenplay in progress, scheduling, casting, rehearsing the actions, directing the principal photography, "shooting," plus special effects, editing, etc. The director's disadvantage, though, is that after such a long time, he or she may have lost objectivity. On the other hand, the composer has the advantage of coming aboard fresh and spontaneous. So, the exchange of ideas can be very useful.

The function of the music editor is to take *spotting notes*, specifying where the cues (music segments) are to be synchronized. ("Music starts at a Bruce Lee close-up and then stops at the end of the fight.") After the spotting session, the music editor breaks down the cues to minutes, seconds, and fractions of a second and then provides the written spotting notes to the composer, who then starts writing the score. The schedules for television are shorter and depend on the length of a television movie, a miniseries, or series segments.

The spotting session triggers the composer's creativity. Music themes and episodes come real in my mind during this decisive procedure. It is very useful to have access to music paper together with a legal pad, to write down both musical ideas and instructions from the filmmaker.

Immediately after the spotting session, the music editor starts breaking down the cues to the hundredth of a second.

Here’s an example of my spotting notes from *Rush Hour 2*.



*813/7	47.59		HE PULLS HIMSELF UP TO ANOTHER TIER OF THE SCAFFOLD AND CONT. TO CLIMB UPWARD AS CAM. TILTS WITH HIM
*814/7	48.26		CAM. BEGINS TO REVEAL THE GUARDS CLIMBING UP AS LEE GIVES CHASE
*822/8	53.64	CUT	FS CARTER RUNNING THROUGH THE CROWD AND LOOKING UP AT OS LEE
*825/13	55.85		CARTER "LEE!" AS HE STOPS IN FRONT OF CAM.
*826/7	56.26	CUT	UP ANGLE LS LEE CHASING HULI AND GUARDS
*827/3	56.77		OS CARTER "HOLD UP!"
*828/3	57.43		PAUSE IN DIA.
*828/14	57.89	CUT	MCU CARTER AS HE BEGINS TO RUN TO OS SCAFFOLD AS CAM. PANS WITH HIM...PAUSE IN DIA.
*831/10	59.73		CARTER JUMPS UP AND GRABS ONTO THE SCAFFOLD BEGINING TO CLIMB
*832/5	1:00.19	CUT	REV. FS CARTER AS HE BEGINS TO CLIMB UP THE SCAFFOLD AS CAM. TILTS UP WITH HIM
*832/13	1:00.52 ✓		WE BEGIN TO HEAR AN OS SCREAM AS CARTER CLIMBS
*834/6	1:01.56 ✓		WE SEE A BODY FALL INTO AND OUT OF FRAME
*835/1	1:02.02		CARTER STOPS AND LOOKS QUIKLY DOWN AT THE BODY AS IT HIT'S THE GROUND
*837/11	1:03.77		CARTER SHAKLING HIS HEAD "AHH HELL NO."
*839/0	1:04.65		PAUSE IN DIA. AS CARTER CLIMBS BACK DOWN AS CAM. TILTS DOWN WITH HIM
*841/13	1:06.52		CAM. REVEALS THE BODY AS CARTER JUMPS DOWN
*843/9	1:07.69		CARTER "LEE I'M TAKING THE STAIRS!"
*846/15	1:09.94		PAUSE IN DIA. AS CARTER RUNS OUT OF FRAME
*847/14	1:10.57	CUT	FS LEE AS HE CONT. TO CLIMB UP THE SCAFFOLD
*848/10	1:11.07		LEE SWINGS AWAY A FOOT COME INTO FRAME TRYING TO KICK HIM
*850/11	1:12.45		ANOTHER GUARD TRIES TO KICK LEE AS HE TURNS AND MOVES HOLDING THE SCAFFOLD

"RUSH HOUR 2" 1M5 Page 3 6/7/01 2:33 PM

FIG. 2.1. *Rush Hour 2 Spotting Notes*

The spotting session should be construed as a friendly collaboration between colleagues. Everyone involved has the common goal of helping the film. We are all in the same boat.

THE SCORING SESSION

When the spotting notes are ready, they are rushed to the composer, because time is of the essence, and the composer must begin the scoring process as soon as possible. The composer chooses either to write detailed sketches for an orchestration or to write out the full score, either by hand or computer. According to the available time for the scoring session, the composer must calculate the options: hire an orchestrator or do the orchestration personally.

My advice to those who want to embrace a career in film scoring is to study orchestration. Even if you write sketches, you must know the basic premise of orchestration: the tessitura of each instrument, the individual groups of strings, woodwinds, brass, percussion, big bands, etc. Most important is to know the function of the instruments: those that are more piercing (trumpet, trombone, oboe, or clarinet in some registers) and those that have more amplitude (French horns, tuba, bassoon and clarinet in some registers, and strings). The piercing instruments are more conducive for crisp rhythmic effects or melodic lines (foreground). Others are useful to create a solid background. Of course, these are generalizations for which exceptions should be found: the horns or the strings can be piercing or the trombones can create mellow cushions. Like in anything in art, there are no rules, only guidelines.

The composer writes the sketches as a condensed score or gives very precise instructions to the orchestrator. Then, the orchestrated cues are sent to a copyist. The copying process means that the individual parts are prepared for each member of the orchestra. A proofreader corrects any mistakes that may appear in the score. It is necessary to send to the copyist not only the score but the sketches (if any) as well.

When the composer finishes writing, if possible, he or she should take one or two days to study and mark the score, in preparation for its performance. Though a few hours or even days are not enough to thoroughly know every detail of a score, we're not talking here about preparing for a concert. The most important thing is to be prepared technically to guide the musicians who participate in the scoring session.

Changes of meter are further indicated in film scores with geometrical signs:

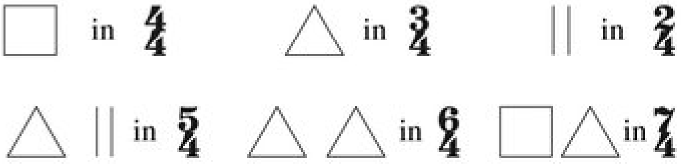


FIG. 2.2. *Geometrical Shapes to Indicate Meter*

In musicians' parts, cues should be added after long breaks, to clarify where they should come in.

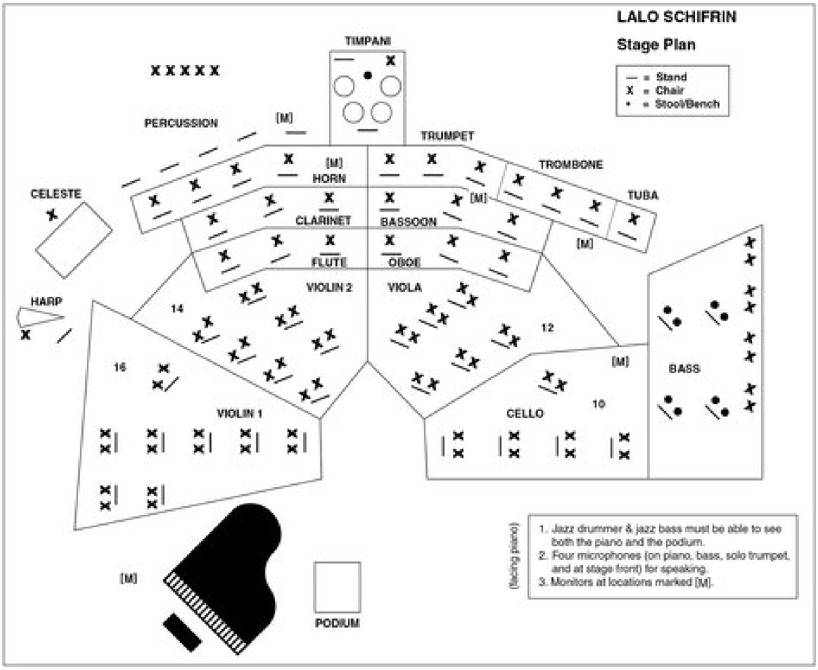
THE RECORDING SESSION

When the score is complete, the music can be recorded. Every composer should be able to conduct. An outside conductor should be hired only when the composer cannot lead the orchestra because of lack of conducting experience or psychological inhibition. Even if the composer is not a great conductor, he or she will have the advantage over another conductor, because only the composer knows the intended spirit of the music.

The composer should supervise with the recording engineer the seating disposition of the orchestra.

Of course, there are may other possibilities that depend on the orchestra structure, including the use of electric or acoustic guitars, electric bass, electronic keyboards, ethnic instruments, etc. An experienced sound engineer will indicate the ideal microphone and monitor placement.

The usual formation is:



1. Jazz drummer & jazz bass must be able to see both the piano and the podium.
2. Four microphones (on piano, bass, solo trumpet, and at stage front) for speaking.
3. Monitors at locations marked [M].

FIG. 2.3. *Stage Plan*

Once the musicians are in their places, the composer (conductor) should help the engineer check the balance of the different sections of the orchestra. I find it useful to have the instruments play the notes of a chord, when doing this. For example, I might have the four trombones play a stack of fourths with trombone 4 sustaining a low G, trombone 3 sustaining a C, trombone 2 sustaining F, and trombone 1 sustaining B♭.

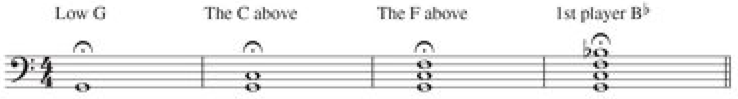


FIG. 2.4. Chord for Balancing

A similar procedure should be used for the other sections. Any chord can be deconstructed into similar pyramids. The engineer should provide a headphone balance as close as possible to the one heard in the booth.

The copyist organizes the order of cues to be recorded with the biggest orchestra first, gradually diminishing the number of musicians. This way, if the session goes into overtime, the budget will not be compromised, paying for musicians who do not need to be there.

Each cue is rehearsed once and then recorded. The composer (conductor) can interrupt the recording and make some observations and assessments, but hopefully, this will not be necessary.

The session's leader must work to establish a productive working atmosphere with the players, working to avoid provoking stress and irritation in the orchestra. Carrying the baton does not contradict the concept that the composer (conductor) and playing musicians are colleagues.

I know a case of one famous composer (a great conductor) who had a very bad temper. When doing a movie in England, he would say to the British players, "The musicians in Hollywood are better," and during a scoring session in Los Angeles, "The musicians in London are better." His conduct became so abusive that finally the members of the orchestra refused to play any longer, and the musicians' union had to intervene. He had to apologize, and the scoring session then continued without any further incident.

The labor unions around the world, specifically in countries where films are produced, establish that the sessions should not be longer than three hours. Otherwise, the producers must pay overtime to the musicians. The actual time spent recording is really two and a half hours, including breaks. In the United States, according to the American Musicians Federation, a "ten-minute break" is mandatory every hour within a time frame of three hours. This is necessary because the wind players need to give a rest to their lips, and the whole orchestra deserves to relax, because the concentration is very demanding. They have to master the music that they've never seen before and make it sound as if it would be part of their standard repertoire. In London, they work for one hour and fifteen minutes, and after a half hour, they restart working for another hour and fifteen minutes. Paris, Rome, and

Madrid have similar conditions.

My advice to the composer (conductor) during these breaks is to go to the recording booth and listen to the takes in order to approve them. This way, there is no slowing down of the session.

Many years ago, I was scoring a movie at the Paramount soundstage in Los Angeles. There was a lot of music to be recorded in several days. The first session started one morning at 9:00 A.M. (supposed to end at 12:00 noon). There was a two-hour break for lunch, so the second session was supposed to take place from 2:00 to 5:00 P.M.

At 11:55 A.M., we were about to start a new cue that was nearly four minutes long. When I looked at the score, I noticed that I had written a very difficult figure for the four French horns. They had to play a very fast unison run from the lower register of their instruments to the high concert F. So, I knew that we did not have time to rehearse. However, the first French horn player, the legendary Vince De Rosa, said to me “Let’s go for it!” (which meant, let’s proceed directly to recording without rehearsal). My answer was “Really? I tell you what, let’s do it. If the four of you play the passage without any mistakes, I’ll pay for the lunch. But, if there are any mistakes, the four of you will take care of the bill.”

They accepted the bet, and the red light indicated “Ready”—ready to record. So, I gave the downbeat, and when the dangerous passage came (I was so sure I would win), they played it perfectly—an impeccable run, not even any difference in articulation. We finished at exactly high noon.

Before leaving the studio, I listened to the take, which confirmed that it was perfect. Therefore, we celebrated the virtuosity of this magnificent horn section in an Italian restaurant of their choosing. I did join them in their laughter, and I did not cry!

THE MIXDOWN SESSION

After the scoring sessions are over, the composer and the engineer get together in a small studio in order to shape the final music balance to prepare it for the final dubbing session of dialogue, sound effects, and music.

Technological advances have made it possible to reduce the amount of time invested in scoring sessions. The production of a movie is so onerous that the studios and independent filmmakers constantly keep looking for any potential advantage.

Multichannel recording allows engineers to capture what they need and then mix it very quickly. When the many sections of an orchestra, band, solo instruments, human voices, etc., have to be combined, they are recorded with a “preliminary” balance, and not yet the final one. Different instrument sections and soloists are recorded through designated channels, and then the relationship between their volume levels can be fine-tuned. This is the reason for playing the pyramids described in “Chord for Balancing” (figure 2.4)—to get the best recording level for each microphone/channel. This approach allows the engineer to distribute the different sounds in the channels of his choice, during a mixdown session.

In the mixdown session, the composer guides the engineer about balancing the orchestral, choral, solo voices, and solo instrument sounds. The preliminary balance at the scoring session is too raw. The composer might ask “more violas please,” or “less brass,” or “bring out the solo flute,” etc. This might take many hours, and mental concentration is vital. It must be remembered that like a painter, you are creating the perspectives of what sound is to be in the foreground and the complementary sounds of different degrees of shades to shadows in the background. The result of this use of time and energy is the final soundtrack.

These sessions involve only the composer, the engineer, and an assistant engineer, and nobody else on the payroll. Sometimes, the director and/or the producer attend, but only rarely, because for an outsider, the sessions are very tedious. Brett Ratner, who directed the *Rush Hour* movies, came to some mixdown sessions just for fun. I supposed that somewhat before his involvement in the movie industry, he had perhaps been associated with recording activities. He did ask at the end of the sessions for a CD copy in order to play it in his car—something experienced engineers are likely to do, to confirm that the mix plays well on various kinds of sound systems.

The composer must keep in mind the fact that the music is to be integrated to sound effects and dialogue. In *Hell on the Pacific*, directed by John Boorman, I pre-recorded the piccolos “flutter” in the same register as the sounds of a cicada, which continues into a whole cue. So, the audience does not know when sound effects end and when the music begins.

In action scores with a lot of noise, the music must be piercing and loud. On the other hand, in the dialogue underscores, if music is necessary to help the emotional context, the sounds should be soft and mellow. Otherwise, the composer will have to sacrifice his or her contribution. The next step, the dubbing session, could be a painful experience unless the composer had taken into account the approximate pitch, degrees of loudness, and sound’s amplitude.

THE DUBBING SESSION

While the composer is working on the scoring and mixdown sessions, other branches of the film postproduction keep making progress: the sound effects designer and the ADR, supervised by the director. ADR stands for Automatic Dialogue Replacement (also knows as “looping”), which means that the actors come back to the studio and lip-sync their lines to the screen. The sound quality on the stage or on the location is far from being perfect, so in a controlled environment, the actors read their lines with the right modulations, under the supervision of the director. Technically, they synchronize the dialogue by watching the screen. Artistically, they must try to convey the emotions that the scene requires.

Then comes the dubbing session (also sometimes called the mixing session) of the sound effects, dialogue, and music. This session takes place in a special theater in which several experts collaborate: a special-effects sound engineer, special effects editor, a dialogue sound engineer, a dialogue editor, a music sound engineer, a music editor, and their assistants. Also, the director, the sound effects designer, the composer, and the film editor are present. The editors are necessary if the director makes some last minute changes in the movie. The film-making process is always in progress, and any kind of editing needs the attention of the specialists.

Filmmakers often make cuts in the film that result in problems with the music synchronization. This happens even while the composer is writing the score. We shall see later in chapter 7 ("Synchronization Techniques") how even a little editing may affect the metric or rhythmic structure of the score.

The purpose of the dubbing session is to balance the sounds of the dialogue, sound effects, and music. The three sound engineers are in their stations, side by side, and collaborate with the use of their instruments (sound board) while watching the moving arrows below the screen. The director looks (or rather listens) to the big picture (literally on the screen).

At this point, it is too late to go back to the scoring studio to make changes, so the music editor must use all of his or her experience and knowledge to make smooth edits with what has already been recorded. The composer can be of great assistance in these circumstances, offering musical solutions to editorial problems. If the music is consonant (tonal), a long note or slow passage can be the place where the cut may take place. With the help of sound effects, disguising, or other procedures of camouflage, such editing can be disguised.

If a director wishes to enlarge the scene's duration and enough footage is available to be used but there is not enough music, the composer can work a solution out with the music editor by repeating a few bars. To avoid the extra expense of the musicians being brought back to the recording studio, they use the music that has already been recorded for the film. It's referred to as "rerecording." The music is copied and used in different ways.

The dubbing session may take several days, and the composer should be ready to help not only in any unpredictable situations that may develop, but also from an artistic point of view, perhaps by suggesting that the music track should crescendo, diminuendo, etc.

FUN IN A DUBBING SESSION

The late director Don Siegel was an icon. He had directed the original *The Invasion of the Body Snatchers*, which became a cult movie. I was fortunate to collaborate with him on many films, including *Dirty Harry*. Through the years, we worked together on many projects, and we became friends. He had a great sense of humor, and although he claimed he didn't know anything about music, he did know. We started to play pranks on each other, and the following story is a good example of his character.

When we started to work on the film *Charlie Varrick,* with Walter Mathau as a protagonist, the first scene shows a little town in Nevada in the morning where we see water hoses in the gardens, children going to school, a few farm animals, an old automobile, a donkey, etc. The main titles of the film take place during this scene. Mr. Siegel said to me, "I do not want to telegraph to the audience that this is an action thriller. The music should be pastoral, Americana, like Copland's *Appalachian Spring,* and continue during the titles. I would prefer to change the music at the start of the bank robbery like an explosion."

Of course, I wrote the score of the first scene in the style he indicated. He was a big fan of mine because most of the time, he was pleased with the results. After finishing with all of the music of *Charlie Varrick* (also called *The Last of the Independents*, and in many countries, *The Man Who Challenged the Mafia*), I studied the director's title, which Don did not want me to accent, but rather be part of the pastoral style of this calm prologue. This gave me an idea to play a joke on my friend.

At the first scoring session at Universal Studios sound stage, Don was sitting at the booth and the recording engineer started to try his panel. I instructed the musicians to play a sudden fortissimo at the second beat of bar 83. I told them to improvise fast figures—anything they wanted. Then, once the sound was on in the booth, the peaceful music started to flow until this second beat of bar 83 when pandemonium happened! Cymbal clashes, loud timpani rolls, fast figures up and down the xylophone, accents on the brass, strident woodwinds, uncontrollable running strings! The engineer did not record this outlandish version because I had said through my microphone, "It's only a rehearsal." Before we started to record, Don came running to me and said, "You are going to give me a heart attack." Nevertheless, the sessions took place with the real music and without any incident. Don was very pleased, and we had lunches and even dinners together with our wives. But, I underestimated his desire for revenge.

When the time came for the dubbing session, we started at the beginning, and the titles this time with the right music went very well. The first day of mixing was a Monday. The process is chronological, and at the end of the Tuesday session, Don told me not to come on Wednesday morning because "they had to fix something with the sound effects." I was instructed to come back after lunch, at 2:00 P.M., which I did the following day. As I was walking up the stairs, I noticed that the "pastoral" music from the titles was coming from the mixing/dubbing theater. I asked myself "Why are they playing this now?" We had already mixed it Monday morning, and it seemed to be all right….

Imagine my shock when I opened the theater door and I saw on the movie screen a repugnant cheap porn flick—a disgusting orgy of humans and animals! My calm, Americana score playing against this horrendous collective bestiality scene!

Don and the whole crew were laughing at me, and I had no excuse not to join them. By playing this joke on me, Don got his revenge. To this day, every time that I am working on a Universal Studios project, I never miss the opportunity to visit the dubbing theater to reminisce about this memory and many others of Don Siegel whose direction, guidance, and friendship I'll remember as long as I live.

After the dubbing step, the picture is sent to a laboratory for color corrections, so the composer's contribution ends at that point. However, he or she must attend the previews (in which the audience is tested) in order to verify whether more changes are needed, as per instructions of the director, producer, or studio executives.

CHAPTER 3

The Interval Relationship of Different Moods

In order to stimulate inspiration and instinct, the composer must start by studying interval relationships—the distances between notes—and their relationship to mood. Intervals are the cells that comprise the organisms of melody and harmony. In contemporary music, intervals are sometimes called “pitch-class relationships.”

Each interval has an emotional context that is useful in scoring music for films and television. The following is an approximate scale of consonant (tonal) to dissonant intervals.

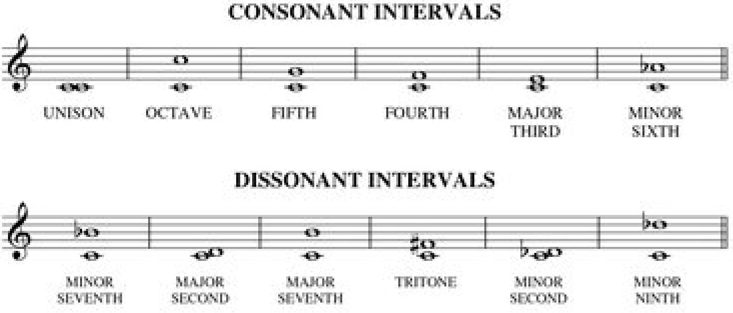


FIG. 3.1. *Consonant to Dissonant Intervals*

TRITONES

In the Middle Ages and Renaissance, the tritone was called “diabolus in musica” (the devil in music) and was sometimes forbidden. There was a story in which an organist was condemned to death if he played this interval. The augmented fourth was not allowed in four-part writing (the false relationship of the tritone). Nevertheless, this interval in our day and age is very useful for establishing tension. In the old movies (1930s to 1940s) and even today, it is used as a part of the whole-tone scale.

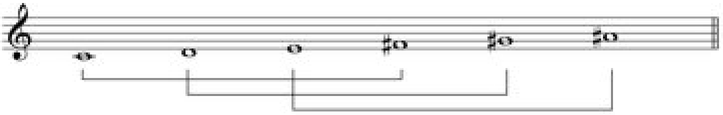


FIG. 3.2. Whole Tone Scale: Tritones

SCALES OF LIMITED TRANSPOSITION

If we analyze the whole-tone scale shown in figure 3.2, we can observe that the octave is divided into equal parts. Its transposition is "limited," because after moving the scale to begin on the second and third degree, once we get to the fourth degree (F♯), we are back in a different position of the original scale of six notes. Other scales that are the product of dividing the octave into equal parts and contain the tritone are the 8-note scales of limited transposition.

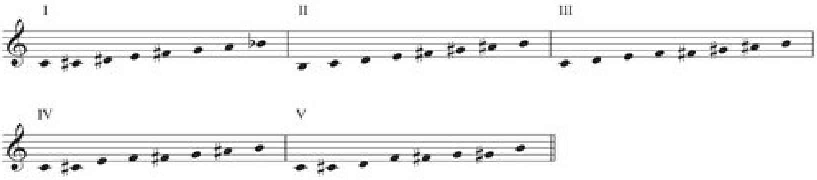
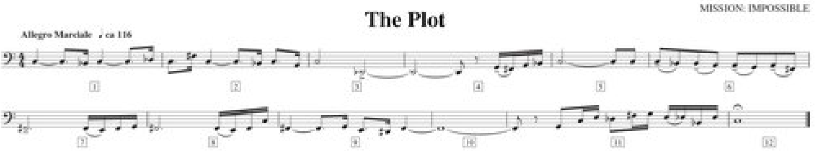


FIG. 3.3. 8-Tone Scales of Limited Transposition

We may observe that in these scales, the second half of each is an augmented fourth (tritone) transposition of the first four notes.

In the *Mission: Impossible* series, there was a secondary theme (actually more important than the "Main Title" theme). "The Plot" was its title, and it was used in the main body of the show. "The Plot" was based only on the first 8-note scale of limited transposition:



MISSION: IMPOSSIBLE THEME (from the Paramount Television Series MISSION: IMPOSSIBLE)
Music by LALO SCHIFRIN
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FIG. 3.4. "The Plot" (Mission: Impossible)

Figure 3.5 shows a two-voice ostinato (suspense), with an 8-note scale of limited transposition.

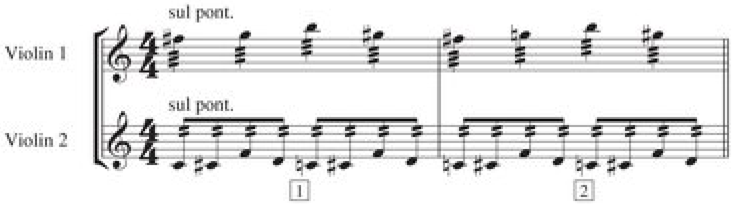


FIG. 3.5. Suspense

A 9-note scale of limited transposition may be constructed by dividing the octave in three equal parts.

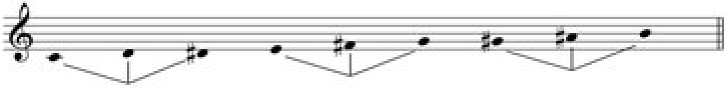


FIG. 3.6. 9-Note Scale of Limited Transposition

It is useful for vigorous action scenes (chase or conflict), such as this example, "Vigorous Action Music."

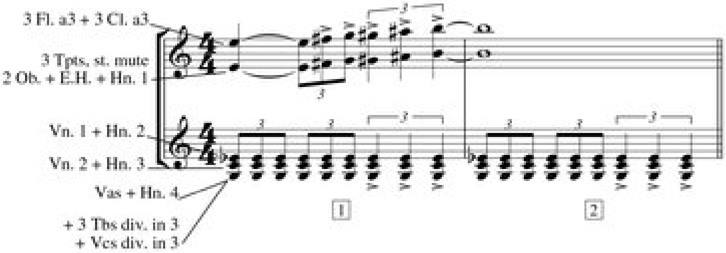


FIG. 3.7. Vigorous Action Music

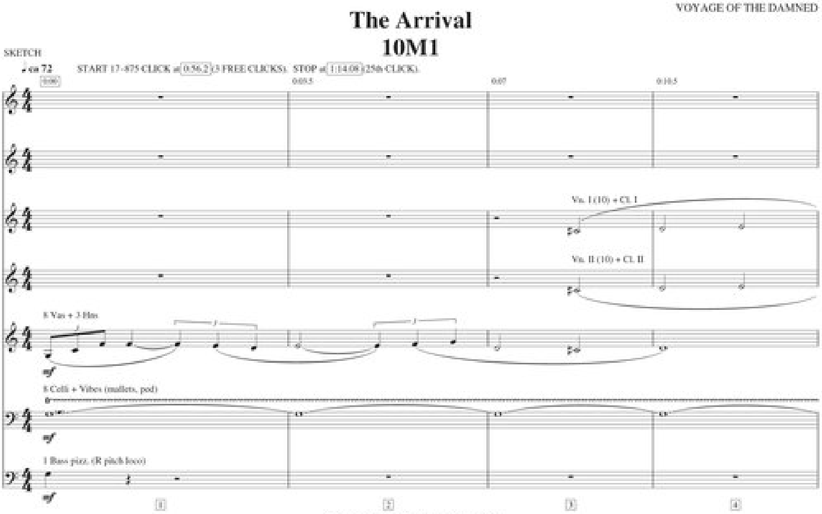
In general, the avoidance of octaves is advised, but in this last example, the music on the top staff (the muted trumpets, one horn, two oboes, English horn) is not strong enough and far enough from the lower ostinato figure. The flute and clarinets add a dimension to the drama. In this example, I am guided by the rules of 12-tone music, where octaves are not allowed. In my system, I break the rules, sometimes, for functional reasons.

INTERVALS AND DRAMATIC EFFECT: CONSONANT TO DISSONANT

As we move away from consonant intervals, the element of drama filtrates the next distances between sounds. Here, the intervals are ordered from most consonant to most dissonant, and grouped in accordance with the moods I associate with each one.

Consonant Intervals

Octave	Example: "Over the Rainbow" (chorus) by Harold Arlen from *The Wizard of Oz*. A pleasant feeling and a sense of plentitude are given by this interval. Any departure from it increases tension.
Major Fifth	Example: the first two notes (after the pickup) of the *Star Wars* theme by John Williams. Like the octave, this interval helps the audience feel very comfortable because of its sense of affirmation. Nevertheless, in the following case from "The Arrival" from *Voyage of the Damned*, given the sense of motion in the harmony, the pleasant feeling continues through tonal changes.


VOYAGE OF THE DAMNED
The Arrival
10M1
SKETCH
♩ ca 72
START 17-875 CLICK at 0:56.2 (3 FREE CLICKS). STOP at 1:14.08 (25th CLICK).
0:00
0:03.5
0:07
0:10.5
Vn. I (10) + Cl. I
Vn. II (10) + Cl. II
8 Vas + 3 Hns
mf
8 Celli + Vibes (mallets, ped)
mf
1 Bass pizz. (R pitch loco)
mf
1
2
3
4

THE ARRIVAL (from "Voyage of the Damned")
Music by LALO SCHIFRIN
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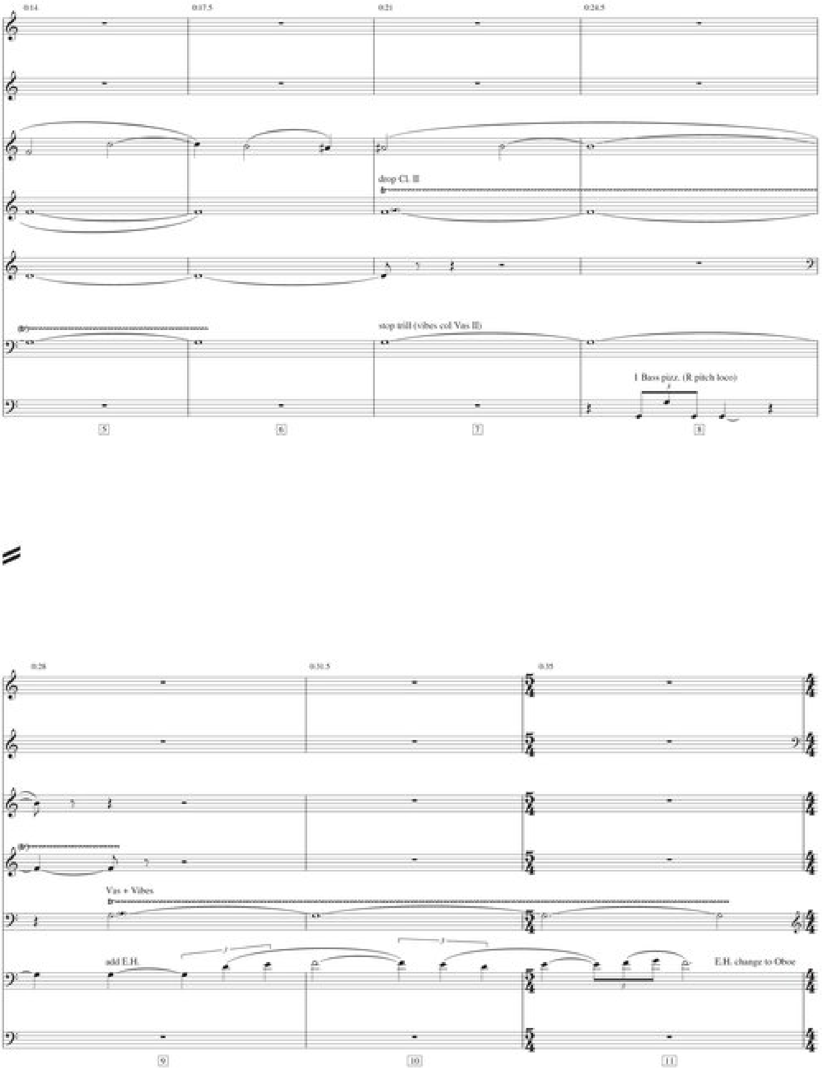
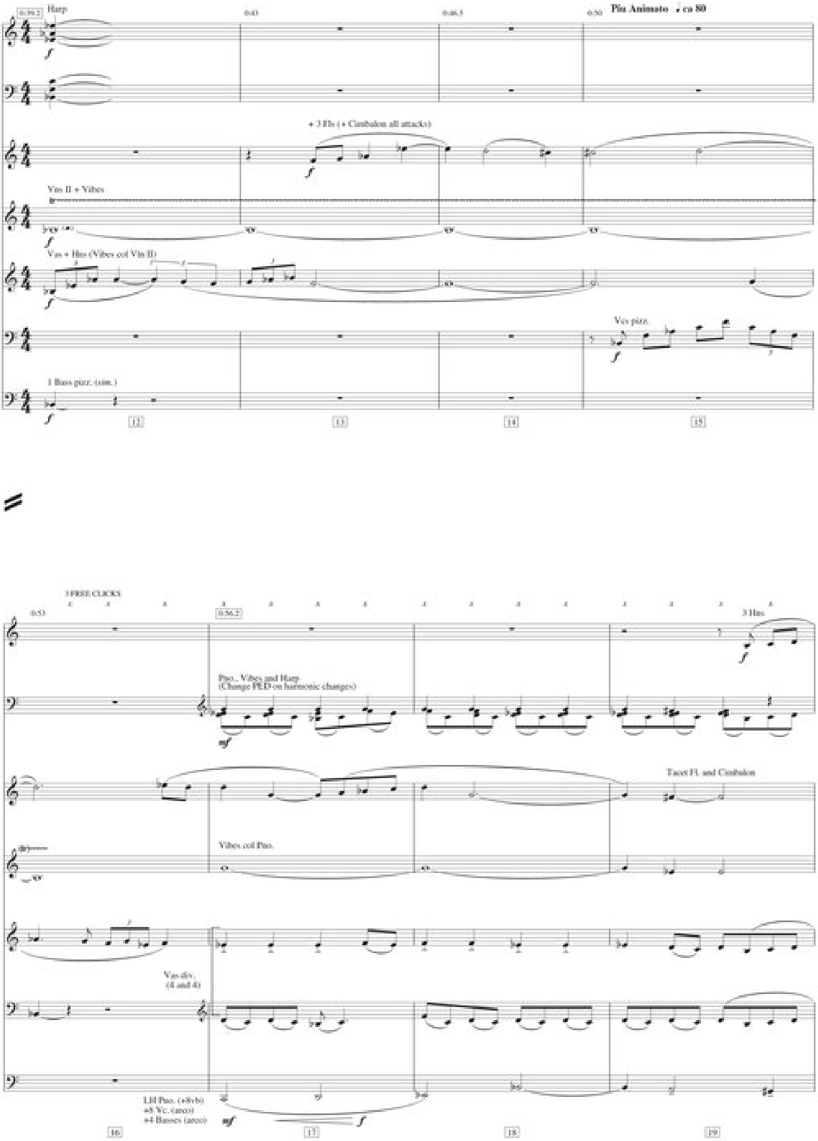
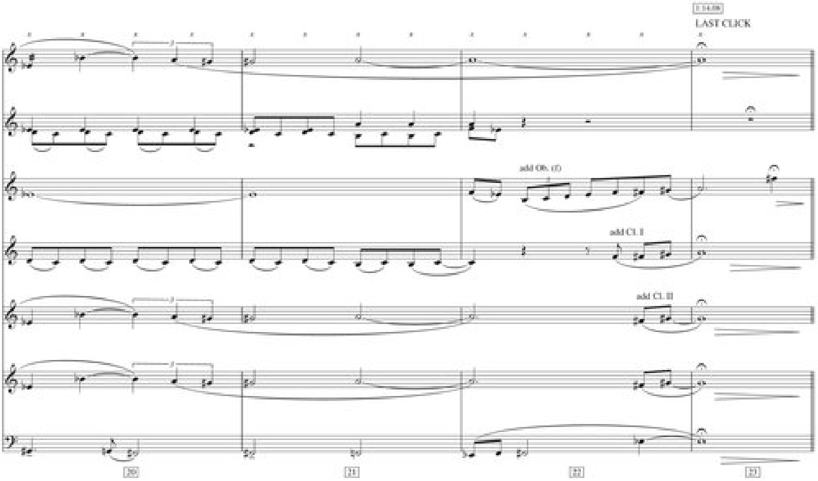
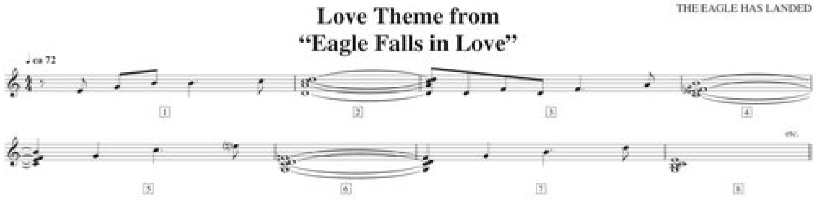
FIG. 3.8. *The Arrival (Voyage of the Damned)*


0:14
0:17.5
0:21
0:24.5
drop Cl. II
tr
(tr)
stop trill (vibes col Vas II)
1 Bass pizz. (R pitch loco)
3
5
6
7
8
0:28
0:31.5
0:35
5
4
4
4
(tr)
Vas + Vibes
tr
add E.H.
3
3
3
E.H. change to Oboe
9
10
11


0.39.2
Harp
0.43
0.46.5
0.50
Piu Animato ♩ ca 80
+ 3 Fls (+ Cimbalon all attacks)
Vln II + Vibes
Vas + Hns (Vibes col Vln II)
Vcs pizz.
1 Bass pizz. (sim.)
12
13
14
15
3 FREE CLICKS
0.53
0.56.2
3 Hns.
Pno., Vibes and Harp
(Change PED on harmonic changes)
Tacet Fl. and Cimbalon
Vibes col Pno.
Vas div.
(4 and 4)
LH Pno. (+8vb)
+8 Vc. (arco)
+4 Basses (arco)
16
17
18
19



Major Third	Example: “Over the Rainbow” (bridge). Together with the octave and major fifth, it completes the major chord. On the other hand, when moving to minor or major seventh chords, it may express wistfulness:



EAGLE FALLS IN LOVE (from “The Eagle Has Landed”)
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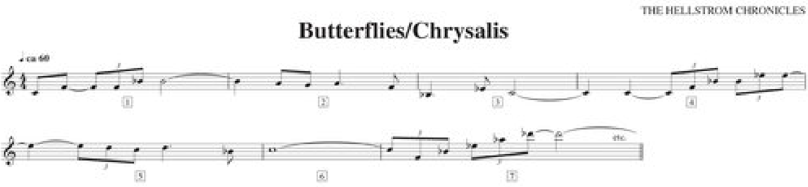
FIG. 3.9. *Love Theme from “Eagle Falls in Love” (The Eagle Has Landed)*

Neutral Moods

Perfect Fourth	Still consonant but without affirmation. A sense of compromised definition or longing for a restful place.



BUTTERFLIES/CHRYSALIS (from "The Hellstrom Chronicles")
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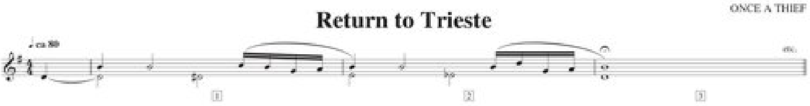
FIG. 3.10. *"Butterflies/Chrysalis" (The Hellstrom Chronicles)*

Major Sixth	Example: "My Way" (popularized by Frank Sinatra). This consonant interval conveys lack of definition unless it is in the context of harmonic relationships. It is useful in ethnic music as part of the major tonality.



RETURN TO TRIESTE (from "Once a Thief")
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FIG. 3.11. *"Return to Trieste" (Once a Thief)*

Dramatic Intervals

Minor Third	Example: "Summertime" (from *Porgy and Bess*, by George Gershwin). Expresses sadness, nostalgia, and troubled memories. Also as a question mark.
Minor Sixth	Example: "Tristan und Isolde" first two notes (by Richard Wagner, see figure 4.16). Also nostalgic, helps to bring out the feeling of something lost and tragic.

Dissonant Intervals

Minor Seventh	Example: "Somewhere" from *West Side Story*, by Leonard Bernstein. The first of the "dissonant" intervals, in my scale from most consonant to

	most dissonant. It conveys hope, and longing for a better tomorrow. Although this interval is still consonant, it is weak with reference to the tonic.
Major Second	It could be included as a neutral mood interval. On its own, it does not reveal any emotion, but it is very useful in assisting other intervals as well.

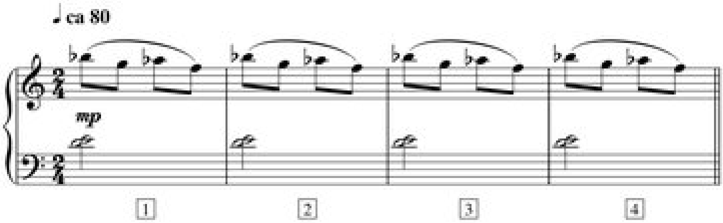


FIG. 3.12. Major and Minor Seconds

Tritone	Example: “Maria” from *West Side Story* (by Leonard Bernstein). We have analyzed the importance of this interval at the beginning of this chapter.
Major Seventh	Conflict and Despair. An example is my “Sadness, Nostalgia.”

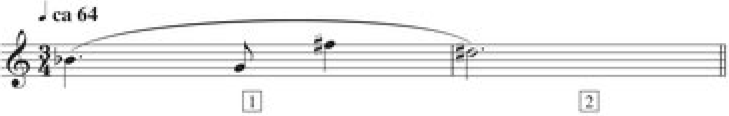
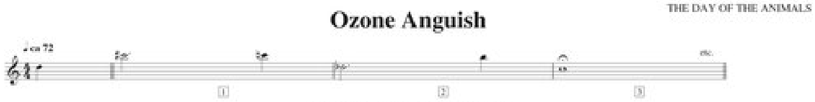


FIG. 3.13. *“Sadness, Nostalgia”*

Another example is “Ozone Anguish” from *The Day of the Animals*.



OZONE ANGUISH (from “The Day of the Animals”)
By LALO SCHIFRIN
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FIG. 3.14. *“Ozone Anguish” (The Day of the Animals)*

Minor Second	This is the “tension” interval that is included in the chromatic scale or some of the 8-note scales of limited transposition. The following are perhaps the most terrifying sounds:

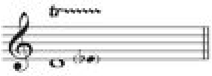


FIG. 3.15. *Minor Second: The Tension Interval*

The minor second is the most dissonant of the intervals. It also can be formed into clusters.

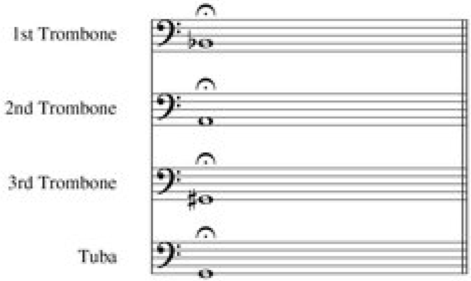


FIG. 3.16. *Minor Seconds Cluster*

We now have a scale from the different degrees of consonance to dissonance. As they progress, we can observe that we start losing, gradually, the sense of rest.

A scale of consonant intervals:

1. unison and octave the most consonant
2. the fifth
3. the fourth
4. major third
5. minor third

A scale of dissonant intervals:

1. minor seventh
2. major second
3. major seventh
4. tritone
5. minor second
6. minor ninth

The tension progresses.

It is essential to understand that the intervals are only the building blocks of music making. They should be analyzed individually before trying to work on their harmonic or melodic functions. The intervals can be used in the context of tonality like some of the above examples. They also can be an organic part of free atonality.

In the music for film and television, we are not going to discuss the 12-tone series because their elements (retrograde, inversion, etc.) do not allow the possibility of long development. Music cues are usually shorter than the manipulation of their development.

CHAPTER 4

Action Music

RHYTHMIC APPROACH

Unpredictable rhythms can help add to a cue's sense of excitement. Here are some of the ways we might do this.

The Fibonacci Series

Leonardo Fibonacci was a distinguished mathematician of the Italian Renaissance. He elaborated the following "number" series, which has been used by composers for some time:

1 + the latest number (1) $1 + 1 = 2$

2 + the latest number (1) $= 3$

3 + the latest number (2) $3 + 2 = 5$

5 + the latest number (3) $5 + 3 = 8$ and so on

$8 + 5 = 13$

$13 + 8 = 21$

$21 + 13 = 34$ etc.

So, we have:

1, 2, 3, 5, 8, 13, 21, 34, 55, 89, etc.

Numbers in the Fibonacci series have an organic relationship to each other, but they are not obviously predictable. Applying this series to a musical context (most often, rhythm) is a way that we can achieve a sense of unpredictability while maintaining an intuitive sense of cohesion.

During an action scene (chase, fight, etc.), we may have a fast background with percussion and string instruments.

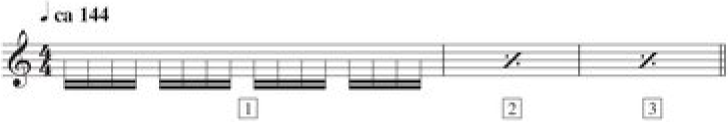


FIG. 4.1. *Action Scene Rhythmic Background*

A dramatic melody based on dissonant intervals may be on top. In order to intensify the drama, we can add accents with trombones, low strings, and keyboards following the Fibonacci series.

New rhythms can be created by substitution of triplets (or single, double, etc. beats) with rests. The Fibonacci series implies that the first eighth-note triplet is separated by a quarter-note rest. The second element of the series is two triplets. Then another quarter-note rest separates the three triplets and so on, following the numbers of the Fibonacci Series.

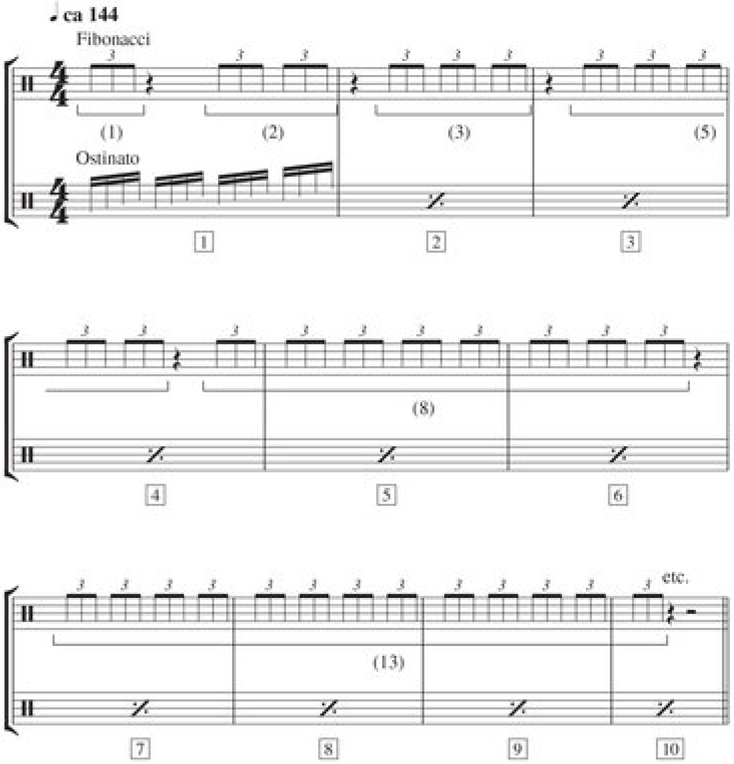


FIG. 4.2. Fibonacci Series Applied to Accents

The rests may be reduced to eighth-note triplets or sixteen eighth-note sextuplets, etc.

A treble-line rhythmic counterpoint can be created by juxtaposing two Fibonacci series: one of actual sounds and the other of rests.

Here is a cue for a dramatic scene involving the use of human strength, again using the Fibonacci series:

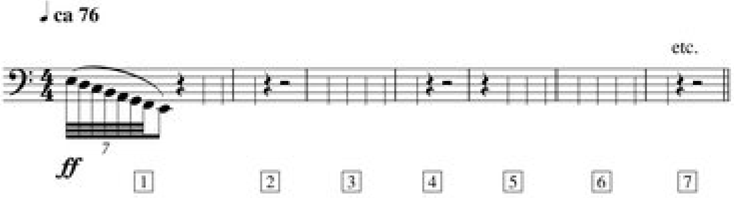


FIG. 4.3. Cue for Dramatic Scene Depicting the Effort of Human Strength

Here, I am creating rhythms by diminution and augmentation of values.

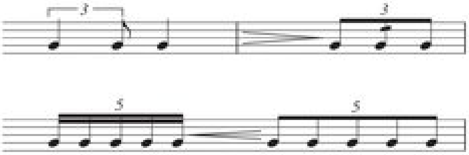


FIG. 4.4. Creating Rhythms by Diminution and Augmentation of Values

Chaos can also be musically expressed by juxtaposing organized, rhythmic, asymmetrical lines.

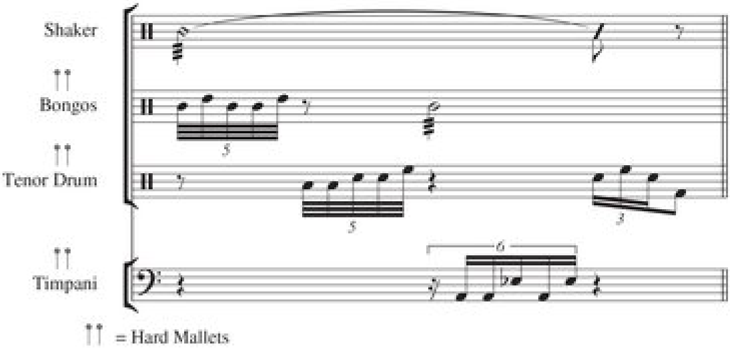


FIG. 4.5. Chaos Can Be Expressed by Organized Rhythmical Lines

A famous example of using the Fibonacci series is a rhythmic chord part in Stravinsky's *The Rite of Spring,* "Dances of the Pretty Maiden."

Percussion instruments with undetermined sound should be selected by pitch.

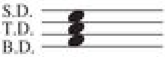


FIG. 4.6. *Percussion Instrument Sound*

If bells (glockenspiel), xylophone, vibraphone, and marimba are added, a large spectrum of colors can be created. Furthermore, electronic or orchestral instruments may be organically utilized.

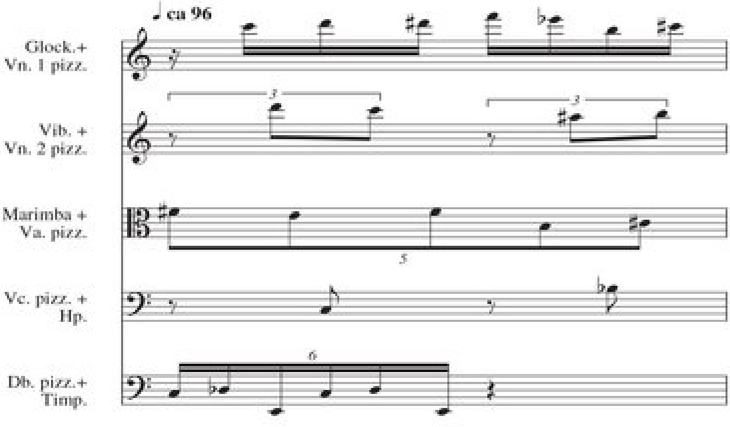


FIG. 4.7. *Use of Glockenspiel*

Here is an example of rhythmic polyphony from West Africa.

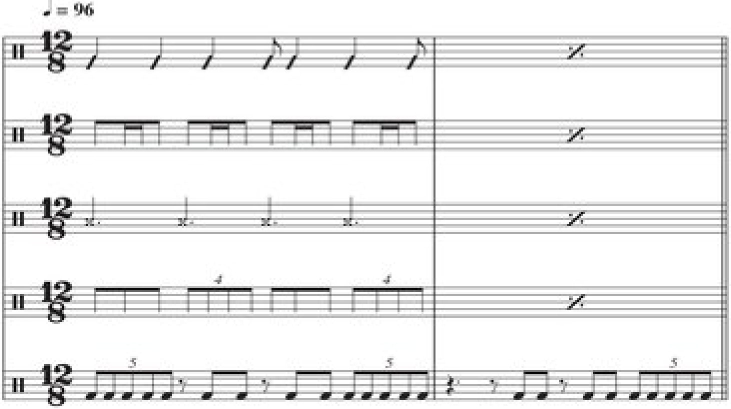


FIG. 4.8. West African Rhythmic Polyphony

When the film takes place in “exotic” locations, rhythms from places such as Africa and India can be used.

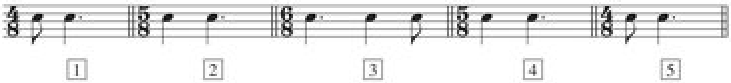


FIG. 4.9. Simhavikridita (Rhythm from India)

If the meter changes constantly, it is better to write short measures in order to help the musicians (and the conductor) to perform the music together.

In order to synchronize this and other asymmetrical rhythms to the screen when the tempos are very fast, the same meter should be used, displacing the values.

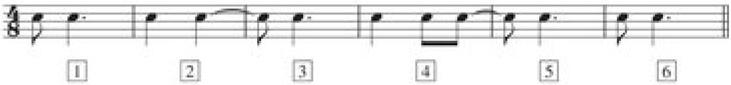


FIG. 4.10. Constant Meter with Displaced Rhythms

We shall come back to this later on, when we’ll have the opportunity to study the synchronization techniques.

MELODY OR PITCH-CLASS RELATIONSHIPS

The 12-tone theory of intervals should be applied to action music when the rhythmic pulse is agitated and fast. Long lines on the orchestra’s upper or lower registers are advisable.

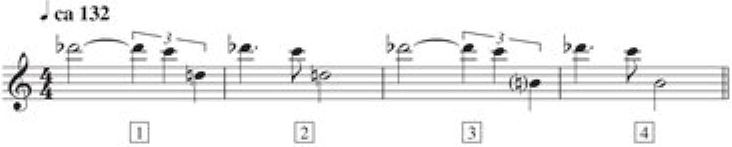


FIG. 4.11. *12-Tone Theory of Intervals*

As the pressure mounts, so does the pitch altitude for the whole phrase. What is happening on the screen dictates the musical nature of the melodic intervals. When the “good guys” are winning, the intervals become more consonant without losing the dramatic character of the visual sequence.

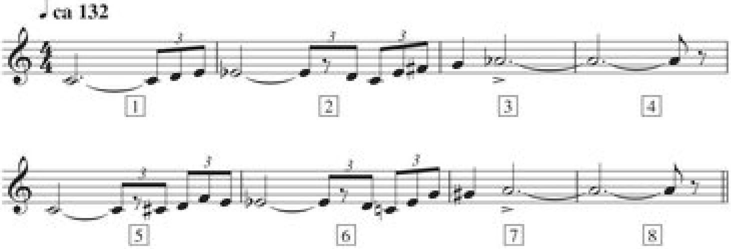


FIG. 4.12. *Consonant Melodic Intervals*

For a heroic scene:

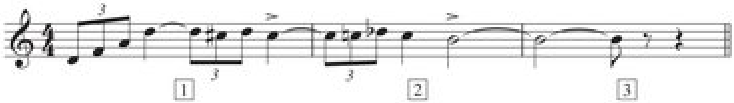
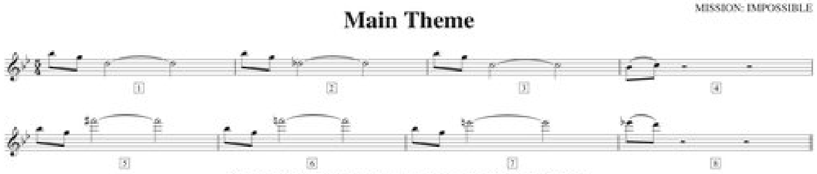


FIG. 4.13. *Heroic*

Filmmaker Francis Ford Coppola directed *Apocalypse Now,* which takes place in Southeast Asia during the Vietnam War. Coppola chose Richard Wagner’s “The Ride of the Valkyries” to play against a breathless action montage (Act 3). The music worked as perfectly as if

Wagner had written this masterpiece for the movie. Of course, being an opera composer, Wagner had a great sense of drama. The tonal melody in conjunction with the rhythm and the brilliant violin figures help to create a very exciting masterpiece. And yet, the different elements are very simple.

An example, in 5/4, is the *Mission: Impossible* main theme.



MISSION: IMPOSSIBLE THEME (from the Paramount Television Series MISSION: IMPOSSIBLE)
Music by LALO SCHIFRIN
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FIG. 4.14. *Mission: Impossible Main Theme*

The flute's melody in the first four bars is descending. However, in the following four bars, although also descending, the last notes are a transposition to the octave.

Finally, another example from the orchestra literature, *The Firebird Suite* by Igor Stravinsky: "Infernal Dance," at bar 87. There is an inherent rhythm in the melodic intervals. While the timpani plays a pedal rhythm, the melody is syncopated.

When I wrote the score for *The Concorde Airport 79*, an aviation disaster movie, I used Morse code, which gave me the rhythm pattern of the beginning of the word "Concorde." This was another way to get unpredictable rhythms.

HARMONY OR DENSITY IN ACTION MUSIC

In tonal music, when more than three notes are juxtaposed, we are in the realm of harmony. When the music is atonal, the concept of density is applied, even in a 12-tone series. Back to consonant music, the chords are built on triads from the diatonic scale. In action music, the latest tendency is going back to minor triads…

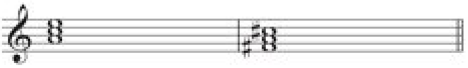


FIG. 4.15. *Minor Triads*

…and constructing the melodic lines around them. However, dramatic alterations, suspensions, passing tones, and anticipations allow the composer to go beyond the rules—e.g., Richard Wagner's "Prelude" to *Tristan und Isolde*.

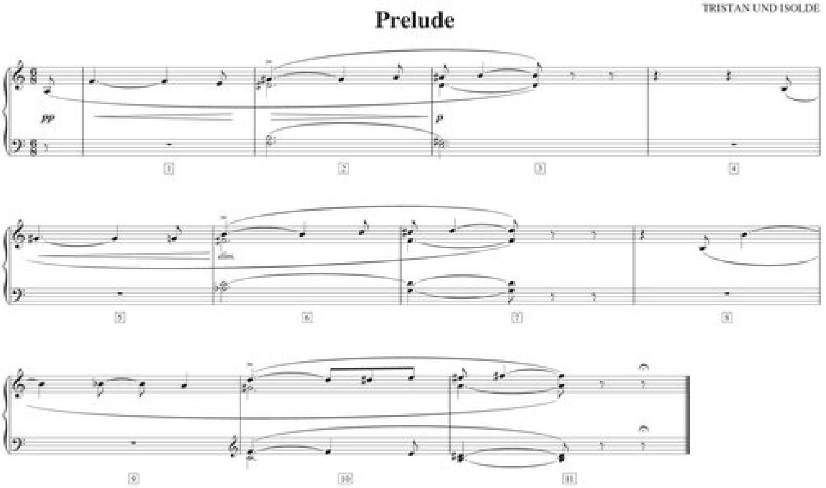
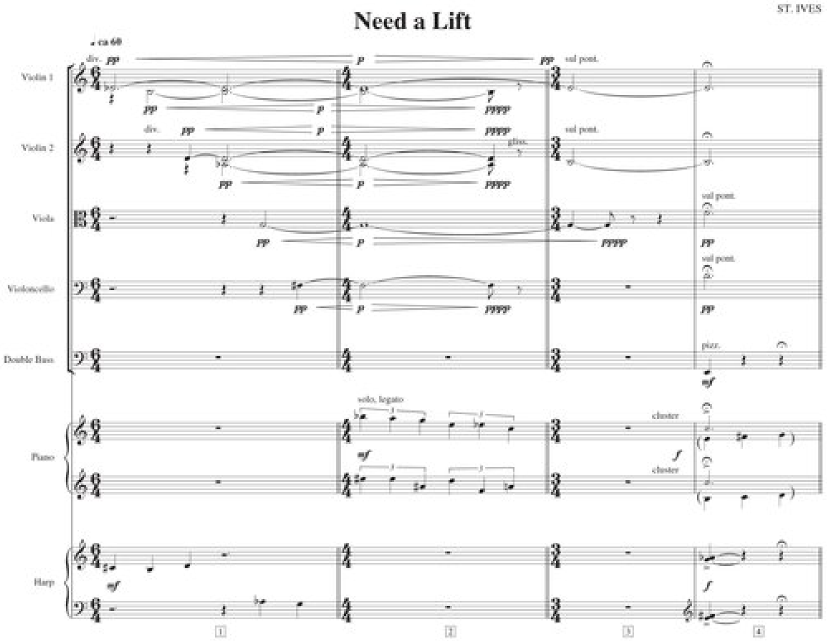


FIG. 4.16. *"Prelude" (Tristan und Isolde, Wagner)*

Although this is not action music, it shows the infinite possibilities that go beyond the triads. I used a similar music approach in the theatrical film *St. Ives* in a particular moment in which a confrontational St. Ives (Charles Bronson) pushes the "villain." The strings are written in the free atonalism idiom by the building of pyramids in minor seconds (tension). The dynamic and the accent of the electronic piano (clusters) and double bass's pizzicato plucks accentuate the Charles Bronson push. The different sonorities of the strings *sul ponticello* (bowed near the bridge) in the third bar and the glissando of the top of second violins help to create a tense atmosphere.



NEED A LIFT (from "St. Ives")
By LALO SCHIFRIN
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FIG. 4.17. *"Need a Lift" (St. Ives)*

As the intervals get smaller, the number of notes per chord (or vertical unit) is called density. The amount of density reflects the different degrees of tension or stress. **In atonal music, the vertical** sets of notes are called clusters. Clusters should not be analyzed from the tonal point of view. A chord based on the cycle of fourths or cycle of fifths is not a cluster because density is compromised by the space between notes. The following clusters are based on scales of limited transposition:

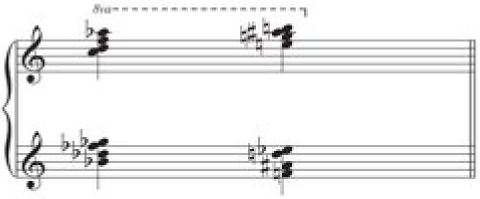


FIG. 4.18. *Clusters*

When you create clusters, avoid the octave.

Pentatonic Scale Clusters

Enter the Dragon was the first Asian martial arts movie produced by a major studio in the United States. The protagonist was the legendary Bruce Lee, and I was very fortunate to have been asked to write the score. This action film required a lot of music, and after the spotting session, I proceeded to work immediately. However, I was interrupted by one of the producers, Fred Weintraub, who invited me to Warner Brothers Studios to have lunch the next day. He said that Bruce Lee wanted to meet me.

I wanted to meet him too, but I had such little time left that I told him, “Fred, it would take me at least one hour to drive from West Los Angeles to Burbank, plus let’s say one hour for lunch, and another hour to drive back. Therefore, three hours in which I would not be able to work on the music. The scoring session is supposed to take place in a few days. The studio has been booked and the musicians have been called. Please understand my predicament.”

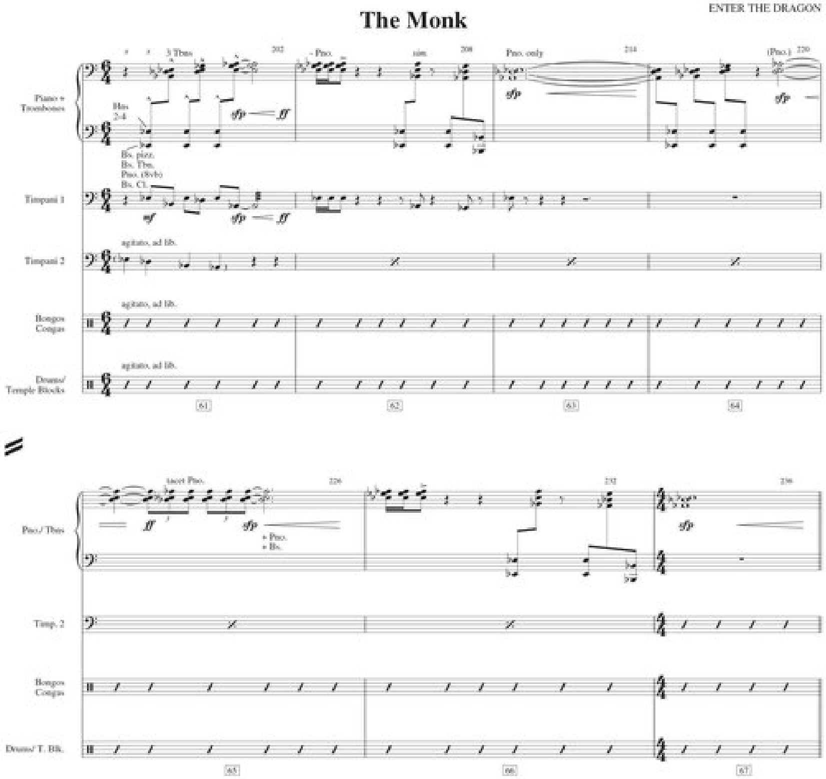
Mr. Weintraub said, “I understand, but Bruce Lee, who lives in Hong-Kong, is coming to the U.S.A. to do a promotional tour for the movie, and he’ll be in Los Angeles tomorrow. He has asked specifically to meet you, so, I beg you to join us.”

So, finally, I showed up at the executive commissary in Warner Brothers Studio. Bruce Lee was cool, but excited to meet me. I was impressed by the fact that he was in such impressive shape. He told me that he practiced with a rigorous discipline in his dojo (gym) in Hong Kong to the rhythm of my *Mission: Impossible*. He also told me that martial arts is a five-thousand-year-old tradition that started in India by Monks as a method of self-defense from being attacked on the roads by bandits. The monks developed a technique they called “empty hands,” which eventually spread from India to China (Kung-Fu, Tai-Chi, etc.), Korea (Tae-Kwan-Do and Shoto-Kan), and Japan (Karate, etc.). Bruce Lee said, “I have studied all these techniques, but I broke all of the rules, and I created my own style.”

I smiled and gave him a friendly reply: “After studying two millennia of European classical music, I also broke the rules, so we have something in common.”

The following example is from “The Monk” (from *Enter the Dragon* by Lalo Schifrin, 1973, Warner Brothers).

In bars 61, etc. the four trombones, piano, and timpani play rhythmic figures:



THE MONK (from "Enter the Dragon")
By LALO SCHIFRIN
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FIG. 4.19. "The Monk" (Enter the Dragon)

The three tenor trombone clusters are based on the Chinese pentatonic scale YU. The bass trombone plays the tonic (E♭, G♭, A♭, B♭, D♭). The two timpani, bongos, congas, temple blocks, and drum set play *agitato ad libitum* (agitated, at liberty). It is sometimes dangerous to trust musicians with the discipline of improvisation, but in Hollywood, there are great percussion players who can sight-read to perfection, and there are also great improvisers, perhaps because of the jazz influence.

The rhythmic cells in this passage are as follows:

bar 61 = 6 eighth notes

bar 62 = 2 eighth notes, 1 eighth rest + 4 eighth notes

bar 64 = 5 eighth notes delayed by 1 quarter-note rest

bar 65 = 5 eighth note triplets; 66 and 67 are like 62 and 63.

RHYTHMIC POLYPHONY

Brett Ratner is the young and talented director of the three *Rush Hour* movies. The protagonists are the famous martial artist from China, Jackie Chan, and the American actor, Chris Tucker. I was hired to write the music scores. In *Rush Hour 2*, there is a scene called “Parlor Fight.” During the scene, at bar 43, the basic rhythm is constructed on eighth-note triplets and the figures are four sixteenth notes that end in an eighth-note accent.

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PARLOR FIGHT (from "Rush Hour 2")
By LALO SCHIFRIN
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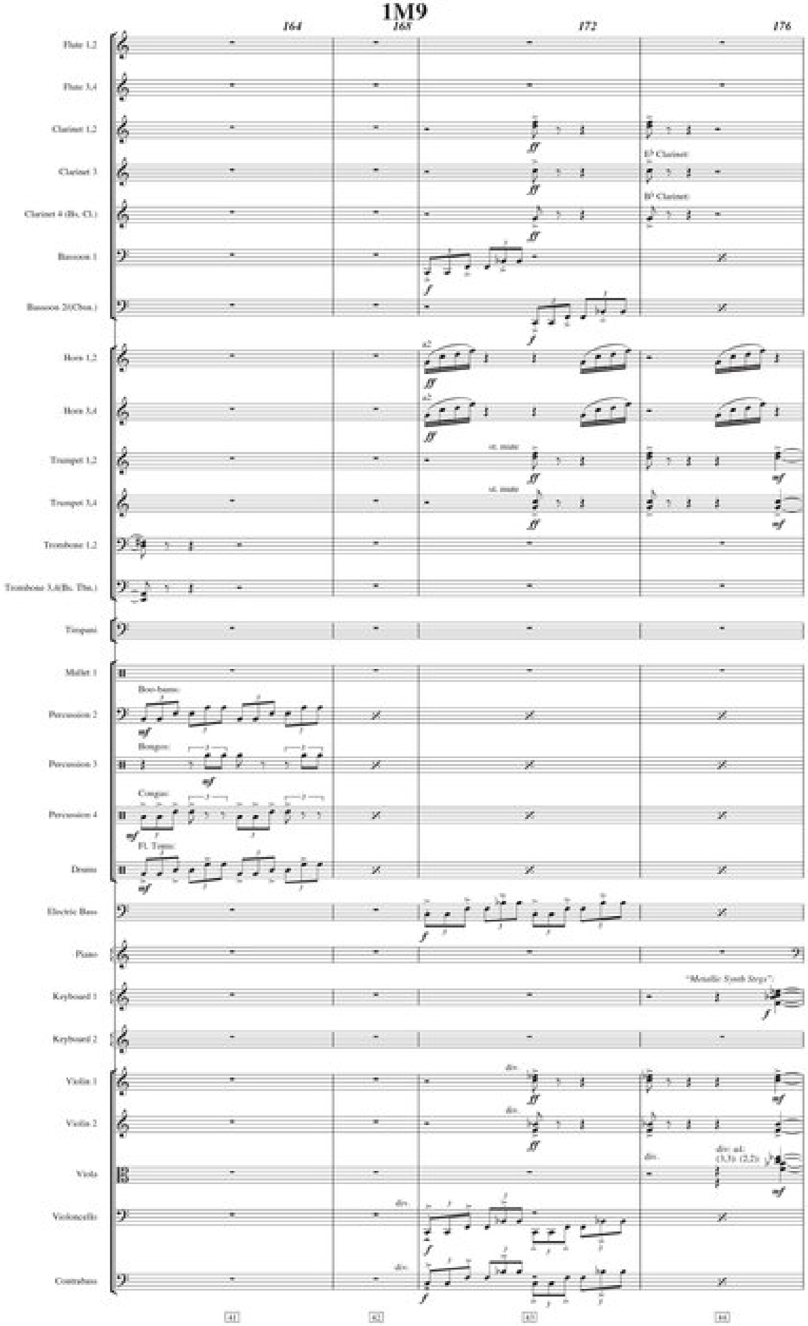
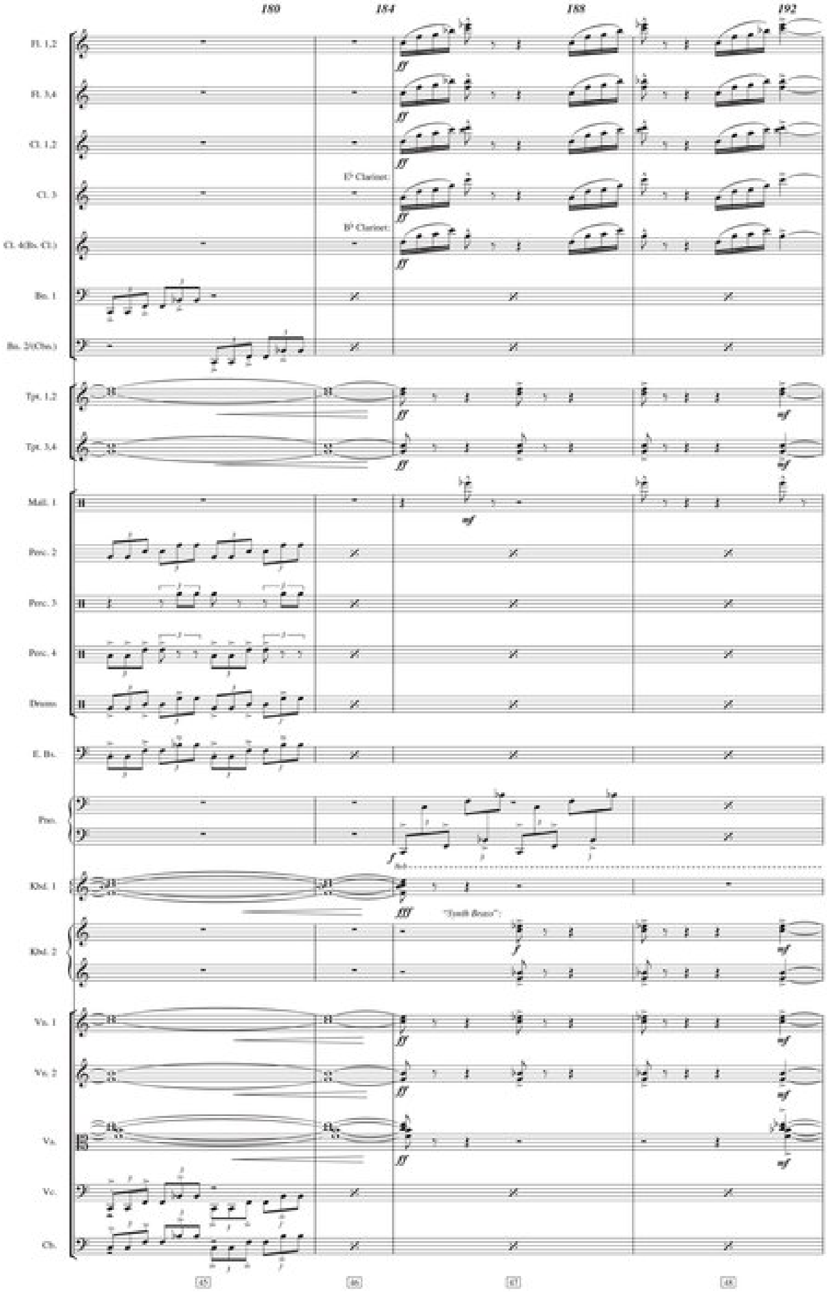
FIG. 4.20. *“Parlor Fight” (Rush Hour 2)*

Parlor Fight

1M9




180
184
188
192
Fl. 1,2
Fl. 3,4
Cl. 1,2
Cl. 3
Cl. 4(Bs. Cl.)
Bn. 1
Bn. 2(Cbn.)
Tpt. 1,2
Tpt. 3,4
Mall. 1
Perc. 2
Perc. 3
Perc. 4
Drums
E. Bs.
Pno.
Kbd. 1
Kbd. 2
Vn. 1
Vn. 2
Va.
Vc.
Cb.
E♭ Clarinet:
B♭ Clarinet:
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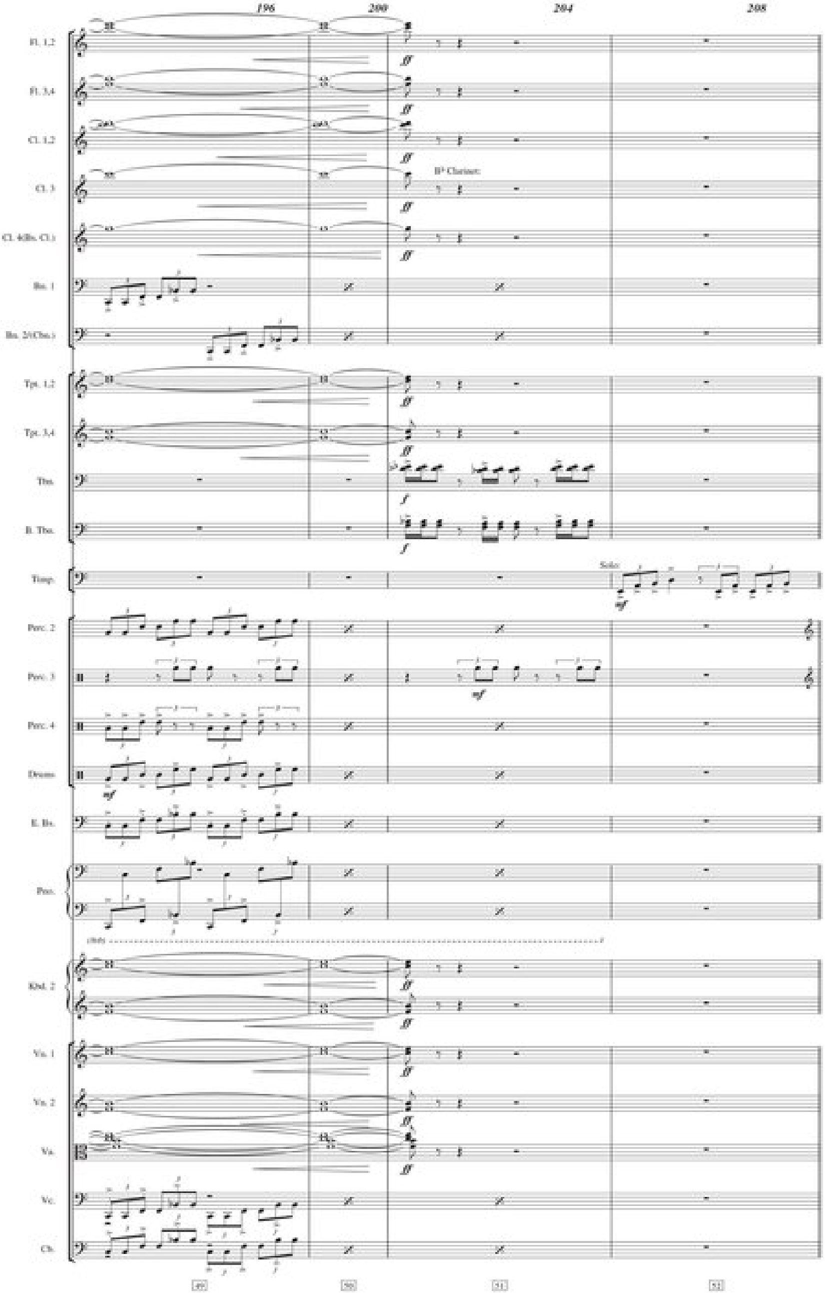

While the ostinato triplet is in 4/4 (or even 2/4, because at this fast tempo, it is easier to divide them), the figures and accents are in 3/4. In action movies, it is very appropriate to write rhythmic polyphony. Rhythmic polyphony is common in West

African music, where the players have a master drummer and each percussionist and singer executes a different rhythmic pattern.

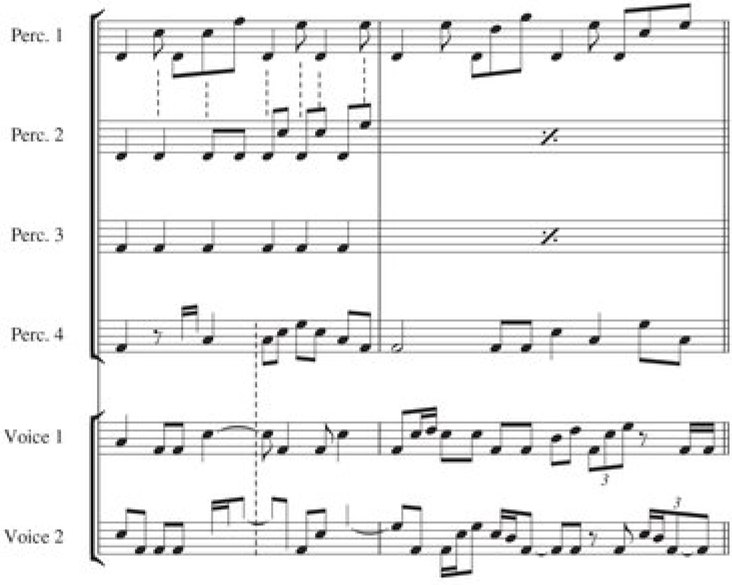

FIG. 4.21. *Rhythmic Polyphony (West Africa)*

In chases (cars, airplanes, motor boats, etc.), it would be preferable to write uniform rhythms and long clusters on top, because complex rhythms are easier to synchronize to the picture. In the film *Bullitt* with Steve McQueen, there is a famous car chase, which I was instructed to score. In this opportunity, I expressed my opinion that music was not necessary for several reasons. Ice Pick Mike and his dangerous partners follow Bullitt (McQueen) first by foot and then by car (to the cue “Shifting Gears”). The two cues are segues and their length is about four minutes. The music of “Shifting Gears” underscores the two slow cars on a San Francisco boulevard with heavy traffic. The music builds tension until Bullitt changes the gear to escape fast to an adjacent street. Once the chase starts, the cameras are located on the corners of the hilly streets of the city. The persecution is relentless, literally life or death. Another camera follows the cars. Sometimes, we do not know which vehicle is approaching at amazing speeds. Bullitt’s car motor has its own sound, as does Ice Pick Mike’s.

I suggested that after four minutes of music that keeps building, we abruptly cut it off when Bullitt changes the gear. And from there on, the sound effects should orchestrate the very exciting scene so the public could hear the approaching cars and alternating loudness when the camera follows the cars. My opinion was accepted, and this is the way the soundtrack was constructed. First, “Ice Pick Mike” (suspense), segue to “Shifting Gears” (building tension), cut off music, and chase! It is ironic that people keep coming to me and congratulating me for the car chase in *Bullitt*! But, I smile and do not laugh. After all, the public has the right to confuse the elements after so much excitement, and perhaps a synaesthesia phenomenon.

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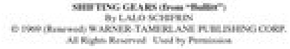

SHIFTING GEARS (from “Bullitt”)
By LALO SCHIFRIN

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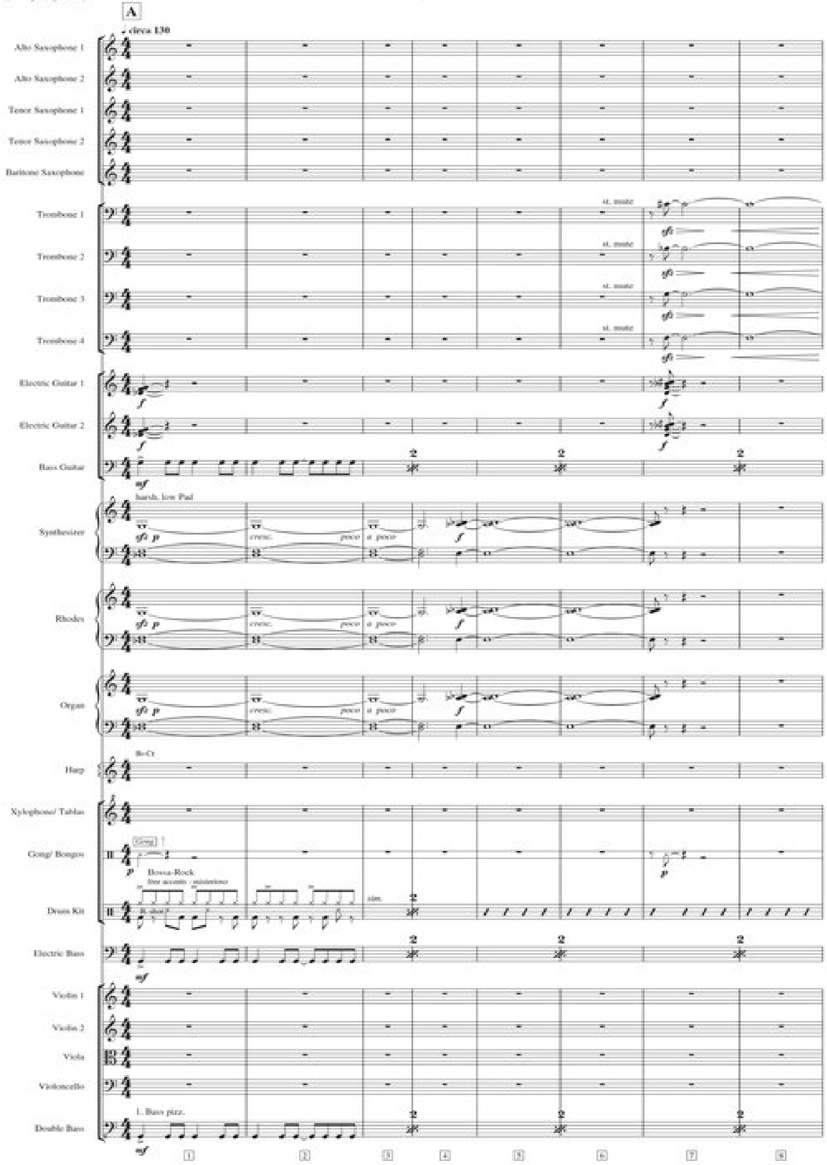
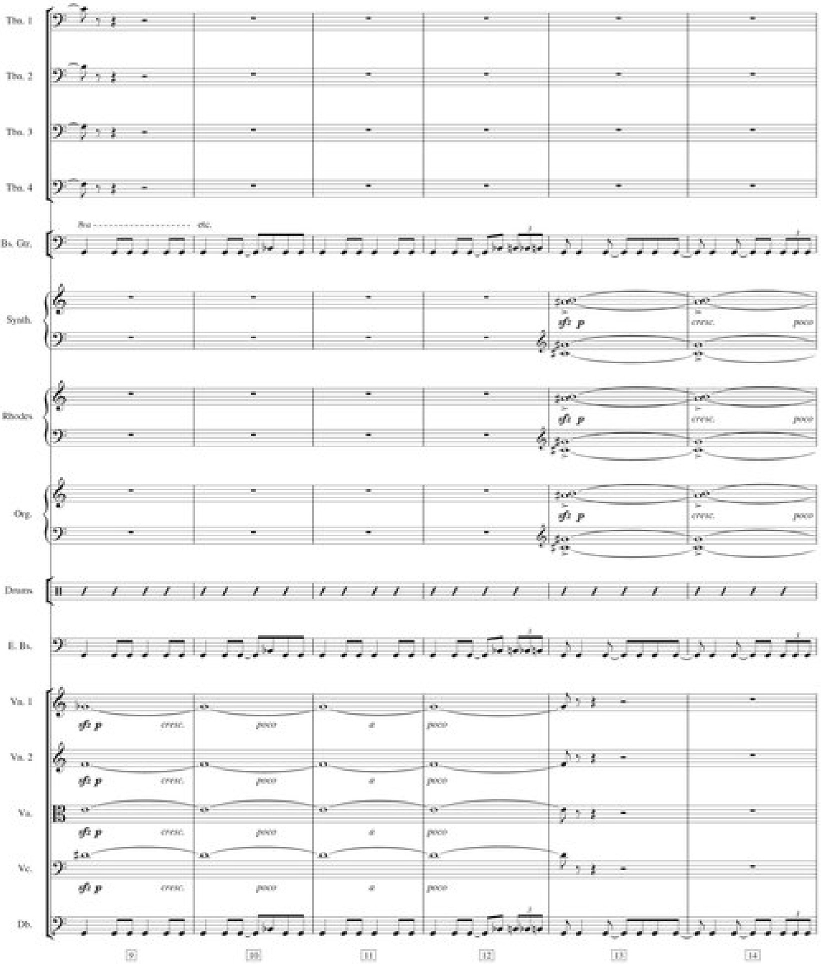
FIG. 4.22. *“Shifting Gears” (Bullitt)*

(Transposing Score)

Shifting Gears

BULLITT

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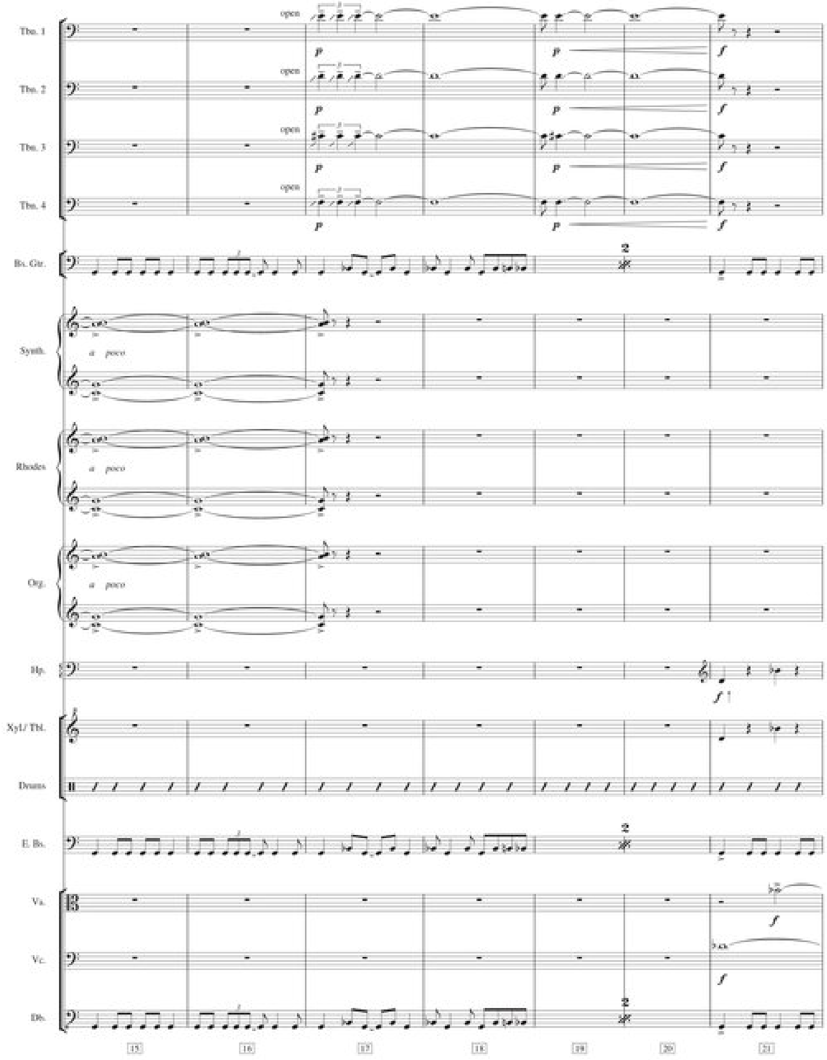
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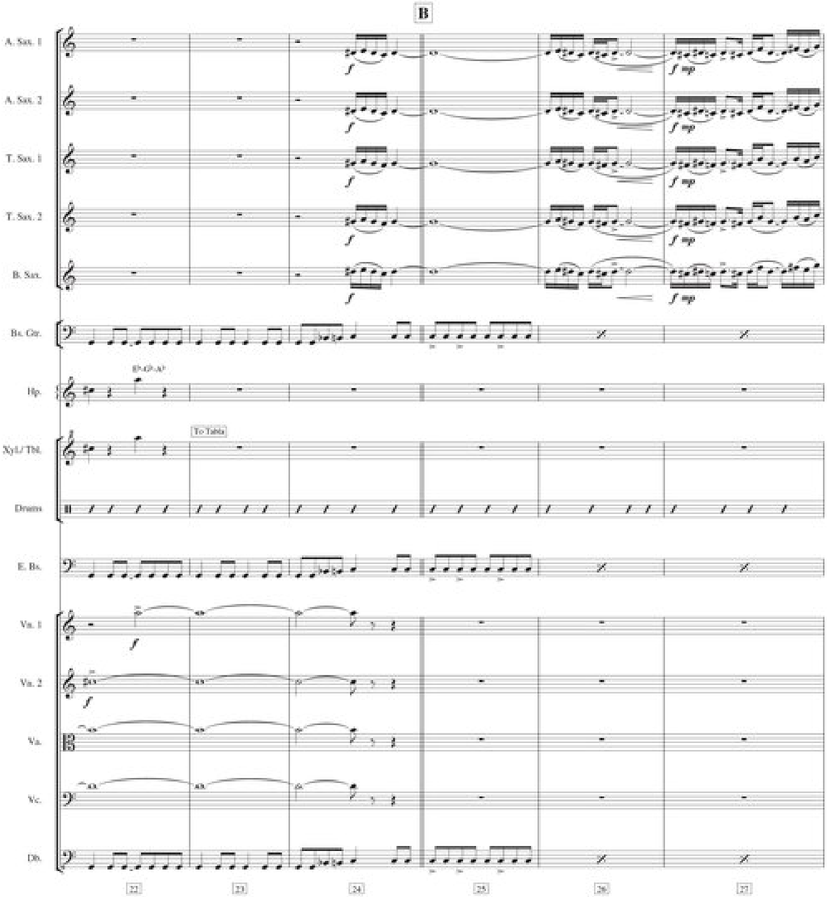
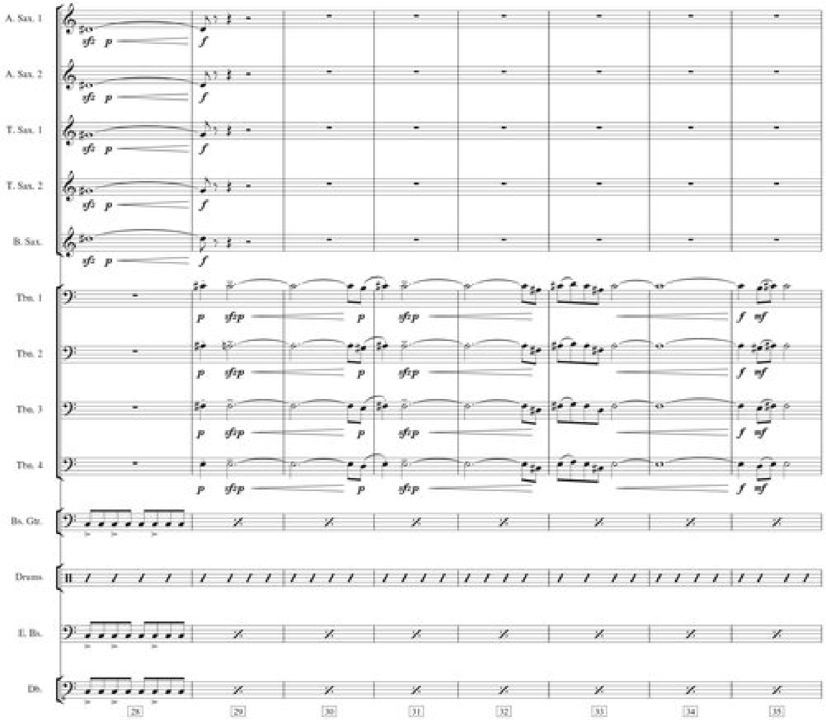
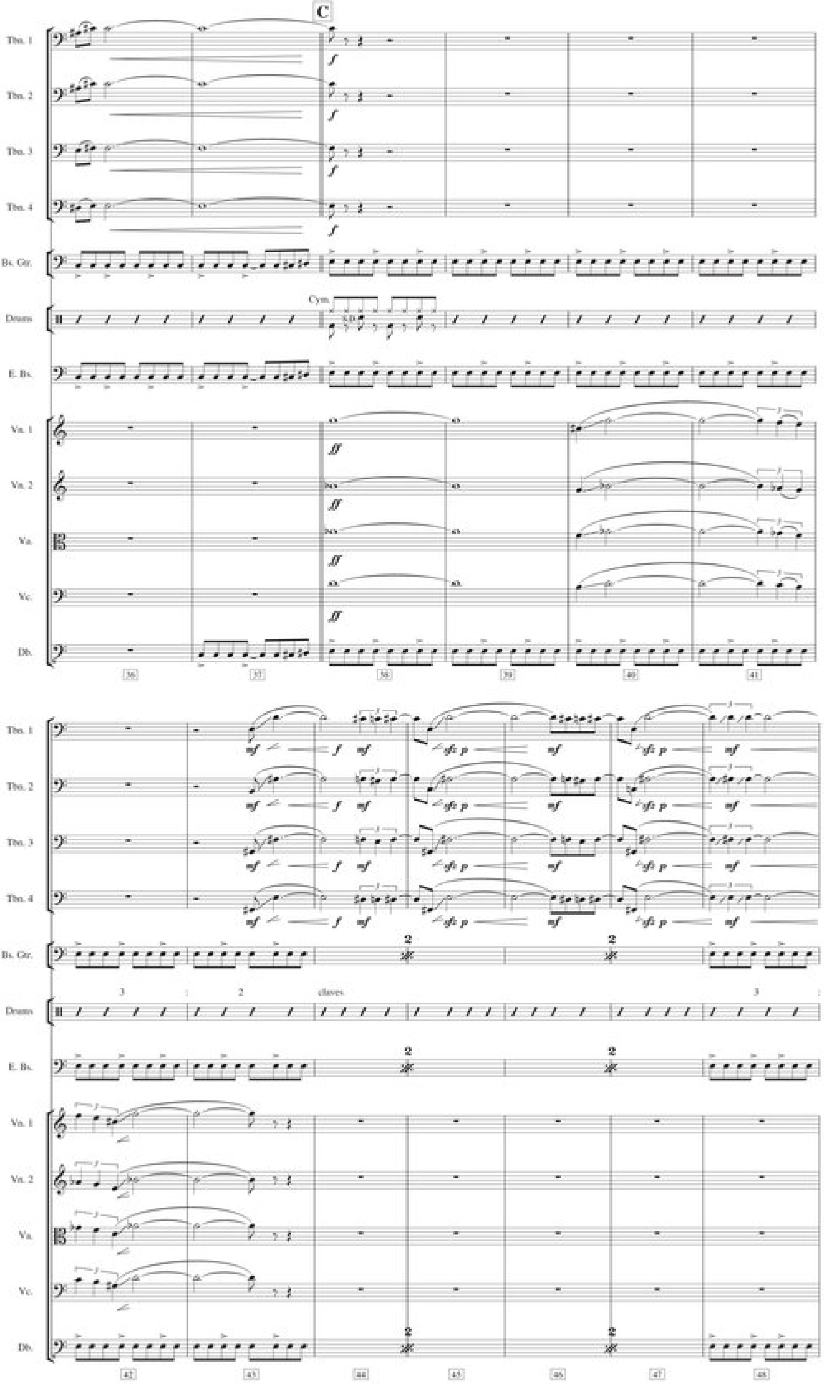
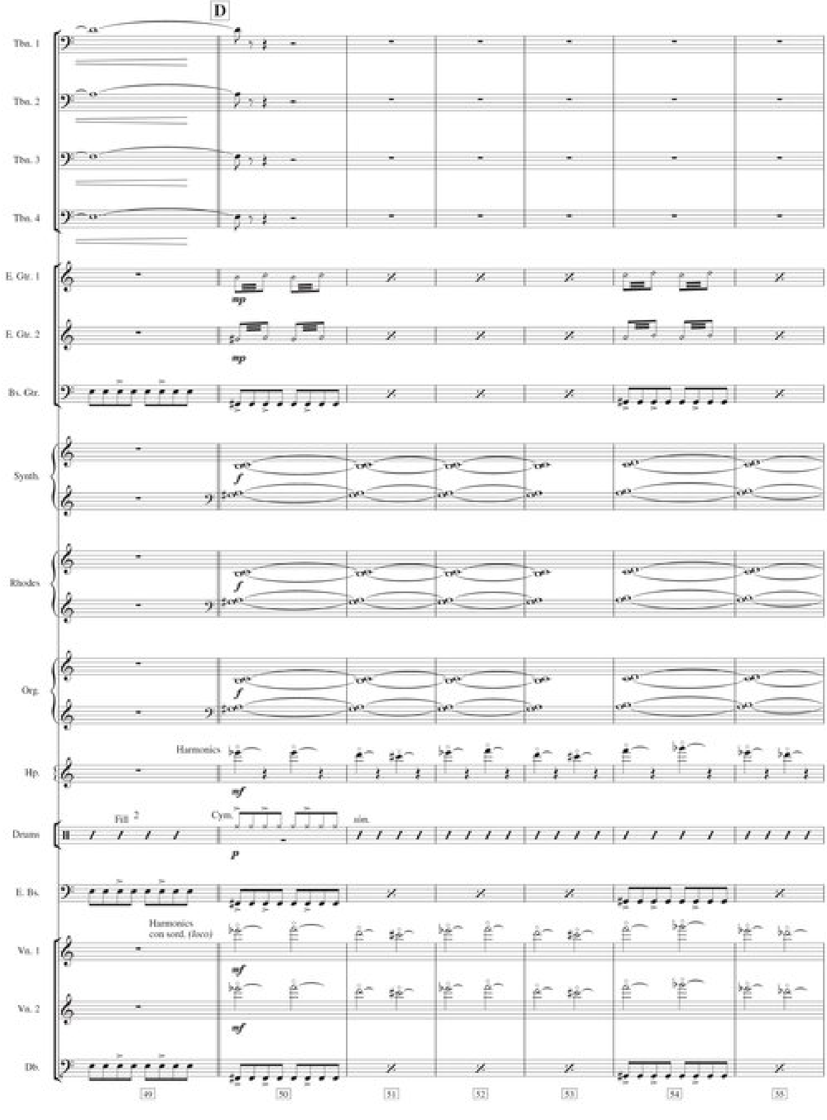
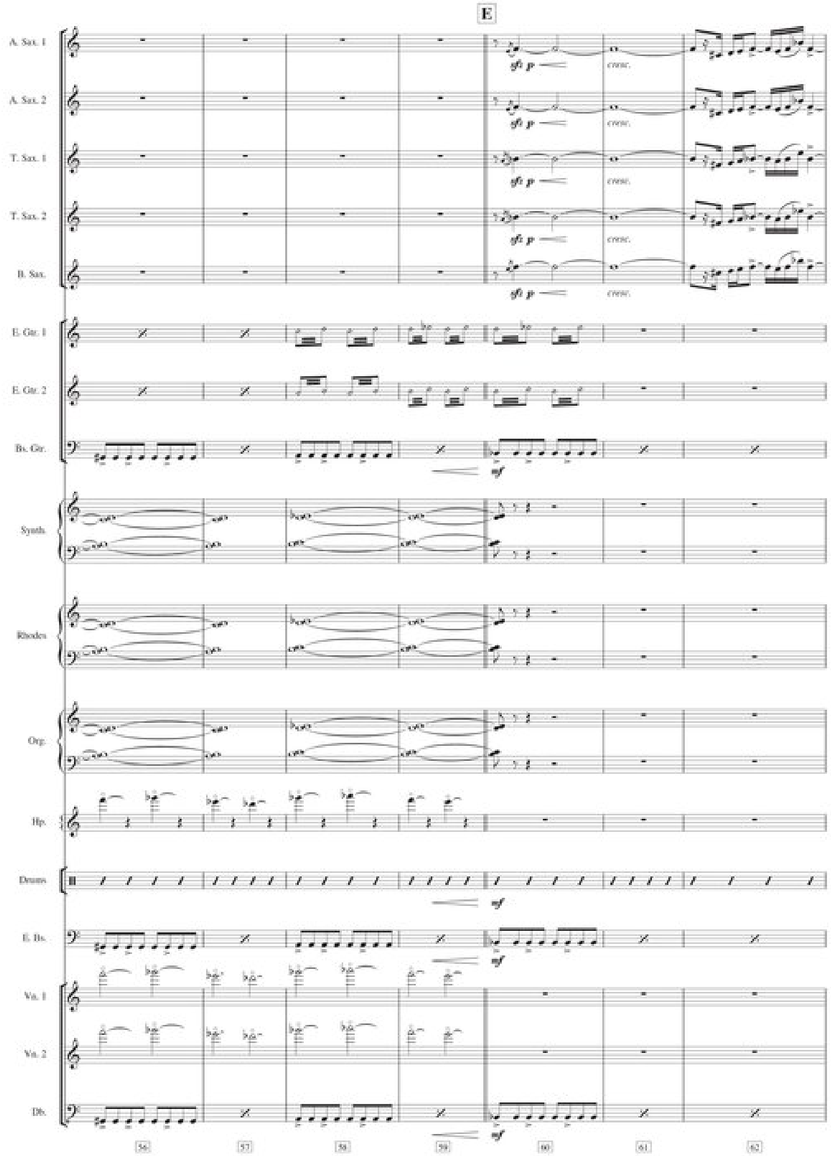
Bs. Gtr.
2
Synth.
a poco
Rhodes
Org.
Hp.
Xyl/ Tbl.
Drums
E. Bs.
Va.
Vc.
Db.
15
16
17
18
19
20
21

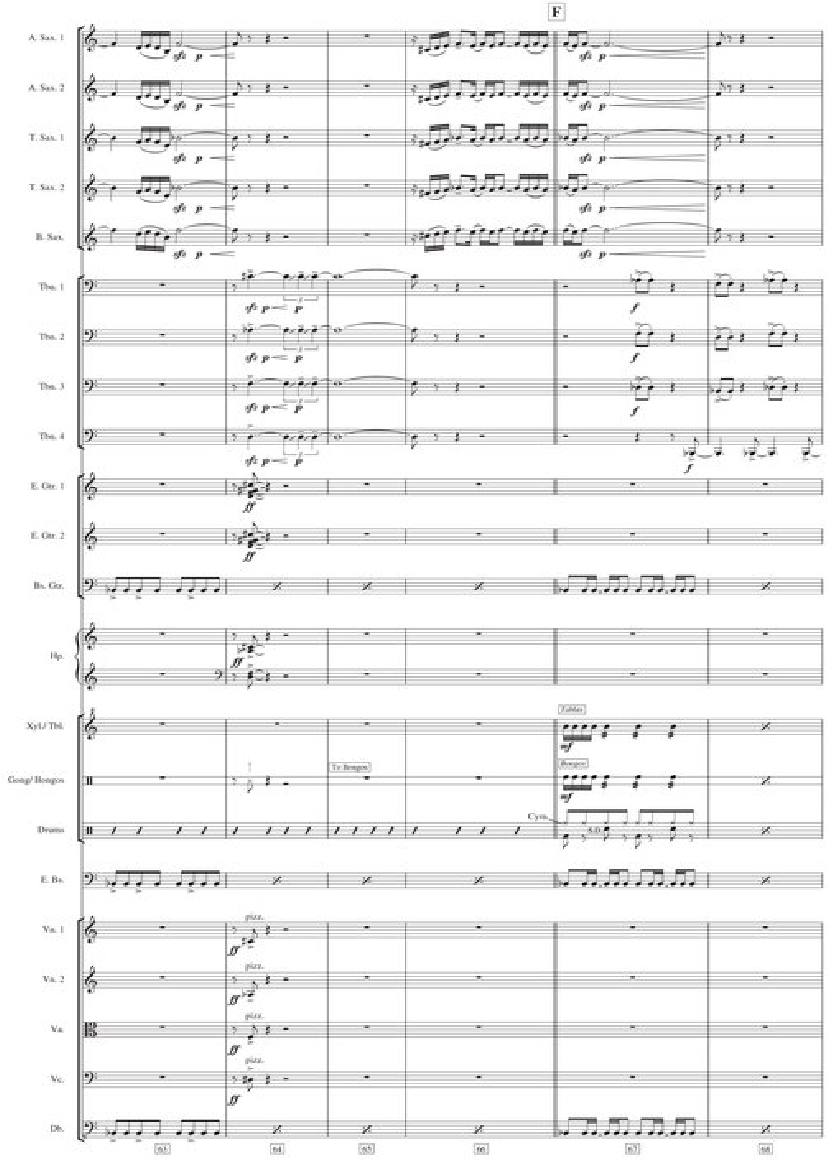

B
A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Bs. Gtr.
Hp.
Xyl./ Tbl.
Drums
E. Bs.
Vn. 1
Vn. 2
Va.
Vc.
Db.
To Tabla
f
f mp
22
23
24
25
26
27

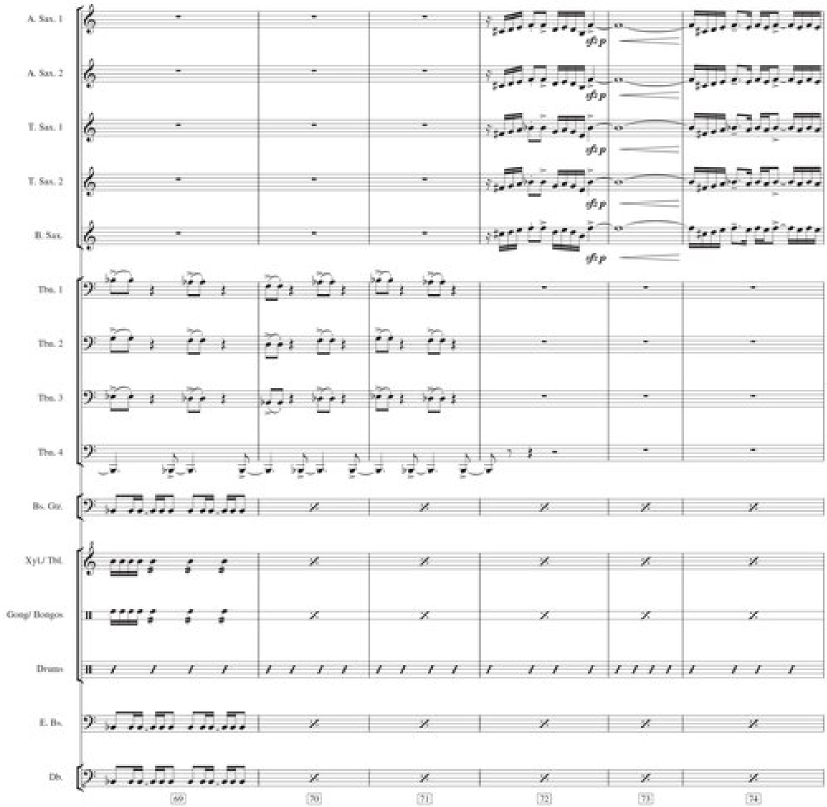

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Bs. Gtr.
Drums
E. Bs.
Db.
sfz p
f
p
sfzp
p
sfzp
f
mf
28
29
30
31
32
33
34
35

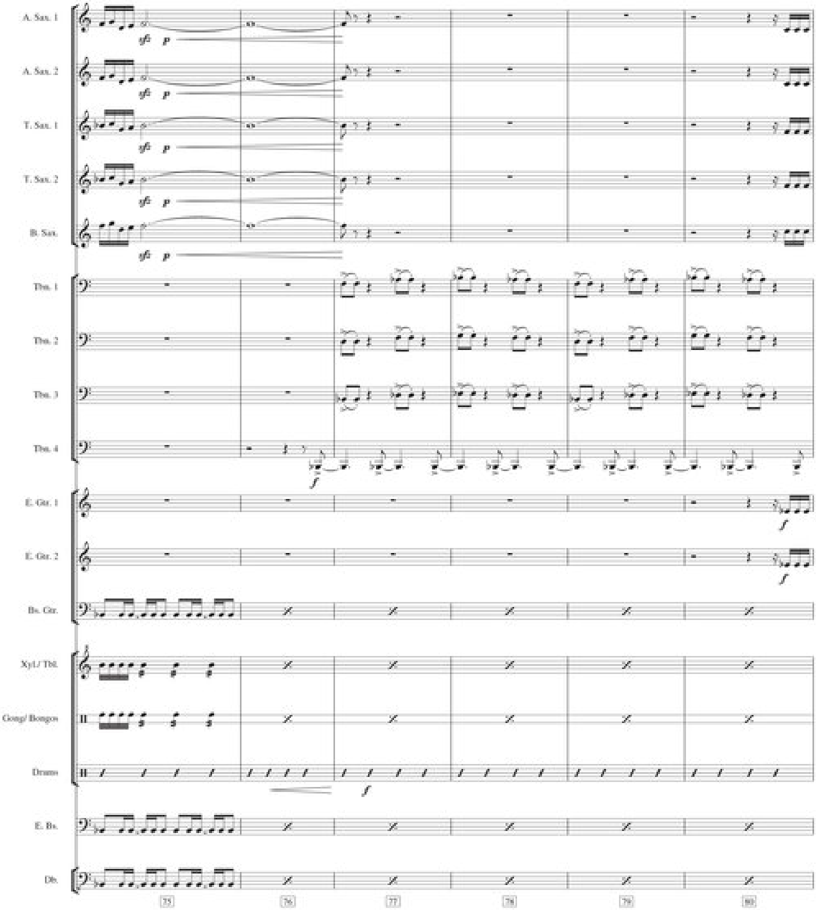

C
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Bs. Gtr.
Drums
E. Bs.
Vn. 1
Vn. 2
Va.
Vc.
Db.
Cym.
S.D.
f
ff
36
37
38
39
40
41
3
2
claves
mf
sfz p
42
43
44
45
46
47
48

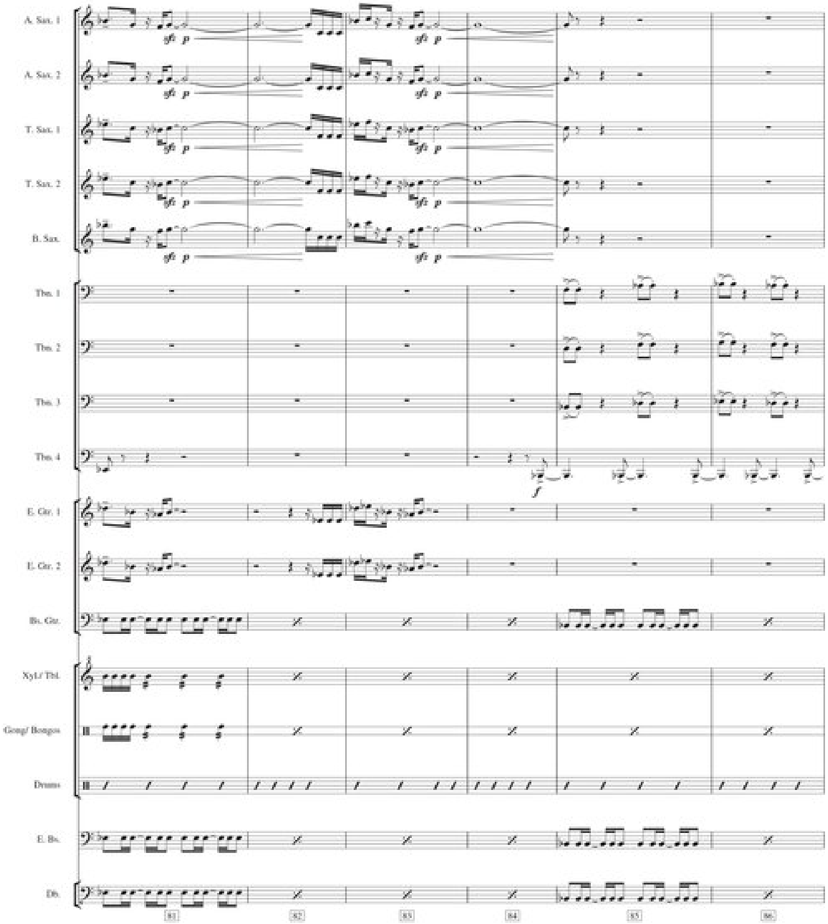

D
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
E. Gtr. 1
E. Gtr. 2
Bs. Gtr.
Synth.
Rhodes
Org.
Hp.
Harmonics
Drums
Fill 2
Cym.
sim.
E. Bs.
Vn. 1
Harmonics
con sord. (loco)
Vn. 2
Db.
mp
mp
f
f
f
mf
p
mf
mf
49
50
51
52
53
54
55

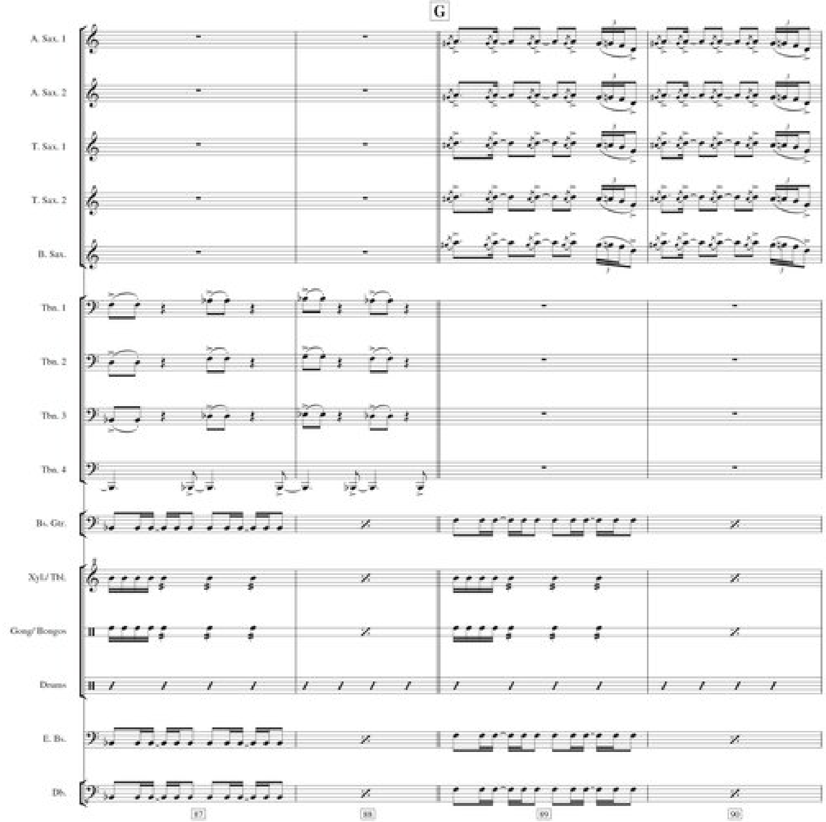

E
A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
E. Gtr. 1
E. Gtr. 2
Bs. Gtr.
Synth.
Rhodes
Org.
Hp.
Drums
E. Bs.
Vn. 1
Vn. 2
Db.
sfz p
cresc.
mf
56
57
58
59
60
61
62

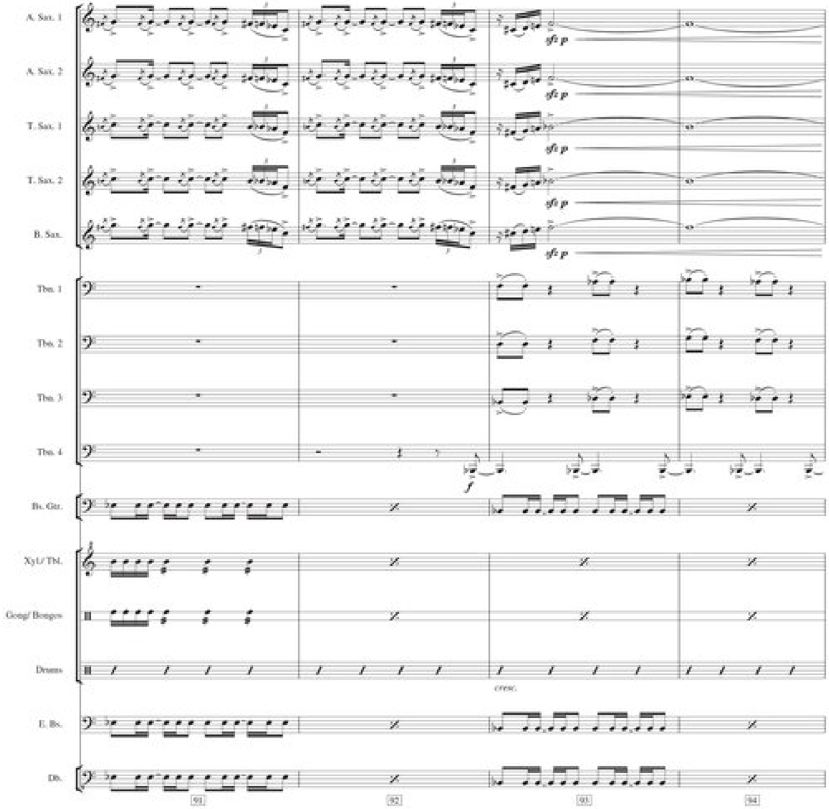

F
A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
E. Gtr. 1
E. Gtr. 2
Bs. Gtr.
Hp.
Xyl./ Tbl.
Gong/ Bongos
Drums
E. Bs.
Vn. 1
Vn. 2
Va.
Vc.
Db.
sfz p
f
ff
mf
pizz.
To Bongos
Tablas
Bongos
Cym.
S.D.
3
63
64
65
66
67
68

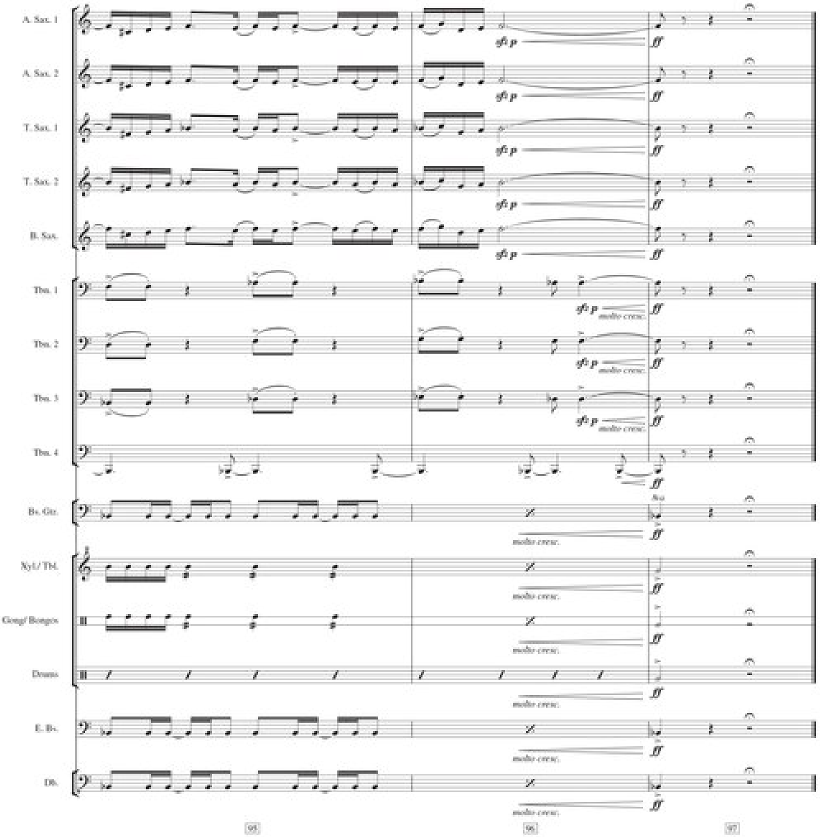

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Bs. Gtr.
Xyl./ Tbl.
Gong/ Bongos
Drums
E. Bs.
Db.
sfz p
sfz p
sfz p
sfz p
sfz p
69
70
71
72
73
74


A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
sfz p
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
f
E. Gtr. 1
E. Gtr. 2
Bs. Gtr.
Xyl./ Tbl.
Gong/ Bongos
Drums
E. Bs.
Db.
75
76
77
78
79
80


A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
E. Gtr. 1
E. Gtr. 2
Bs. Gtr.
Xyl./ Tbl.
Gong/ Bongos
Drums
E. Bs.
Db.
sfz
p
f
81
82
83
84
85
86


G
A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Bs. Gtr.
Xyl./ Tbl.
Gong/ Bongos
Drums
E. Bs.
Db.
87
88
89
90


A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Bs. Gtr.
Xyl./ Tbl.
Gong/ Bongos
Drums
E. Bs.
Db.
f
sfz p
cresc.
91
92
93
94



The following example from *Rush Hour 3* reflects the intermittent pace of simultaneous chases in which audio-visual counterpoints by parallel and contrary motion alternate.

(ON NEXT 2 PAGES)

CHASING KENJI (from "Rush Hour 3")
By LALO SCHIFRIN
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FIG. 4.23. *"Chasing Kenji" (Rush Hour 3)*

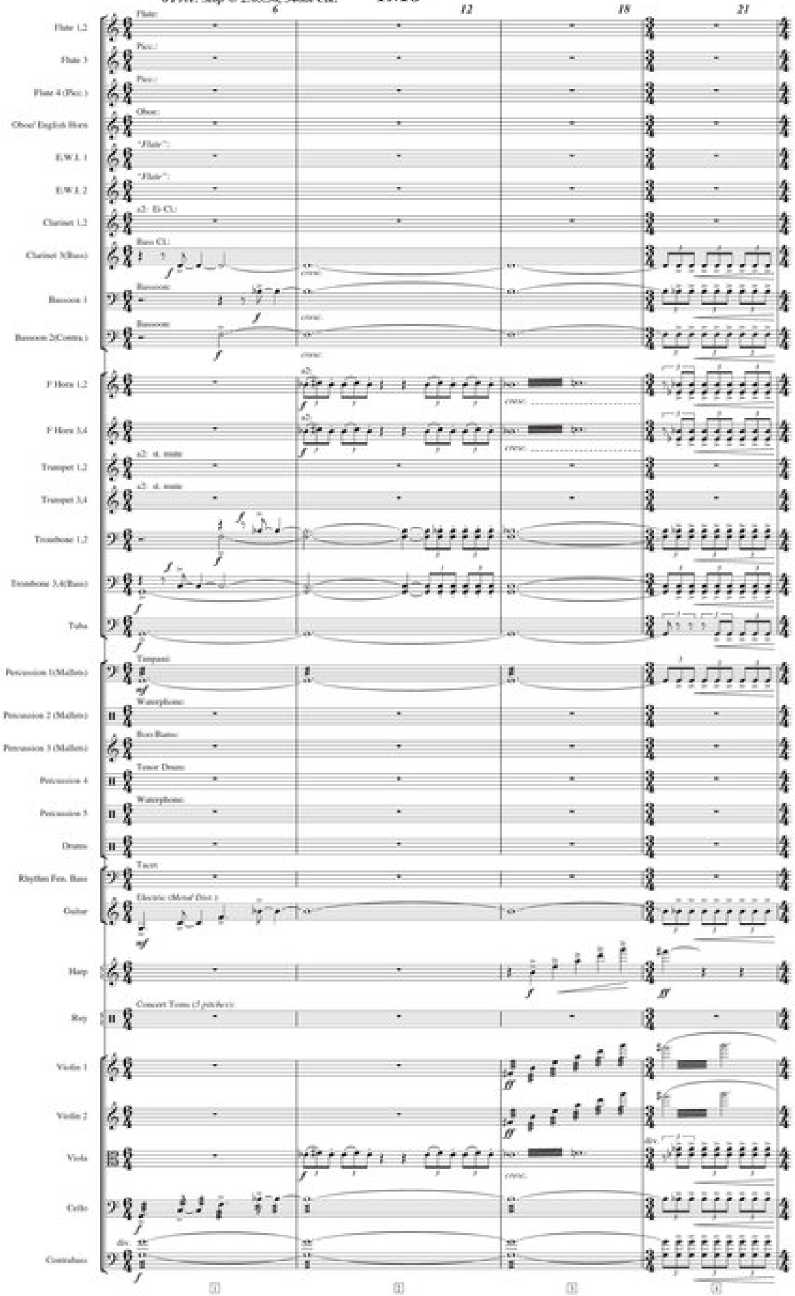
Transposed Score

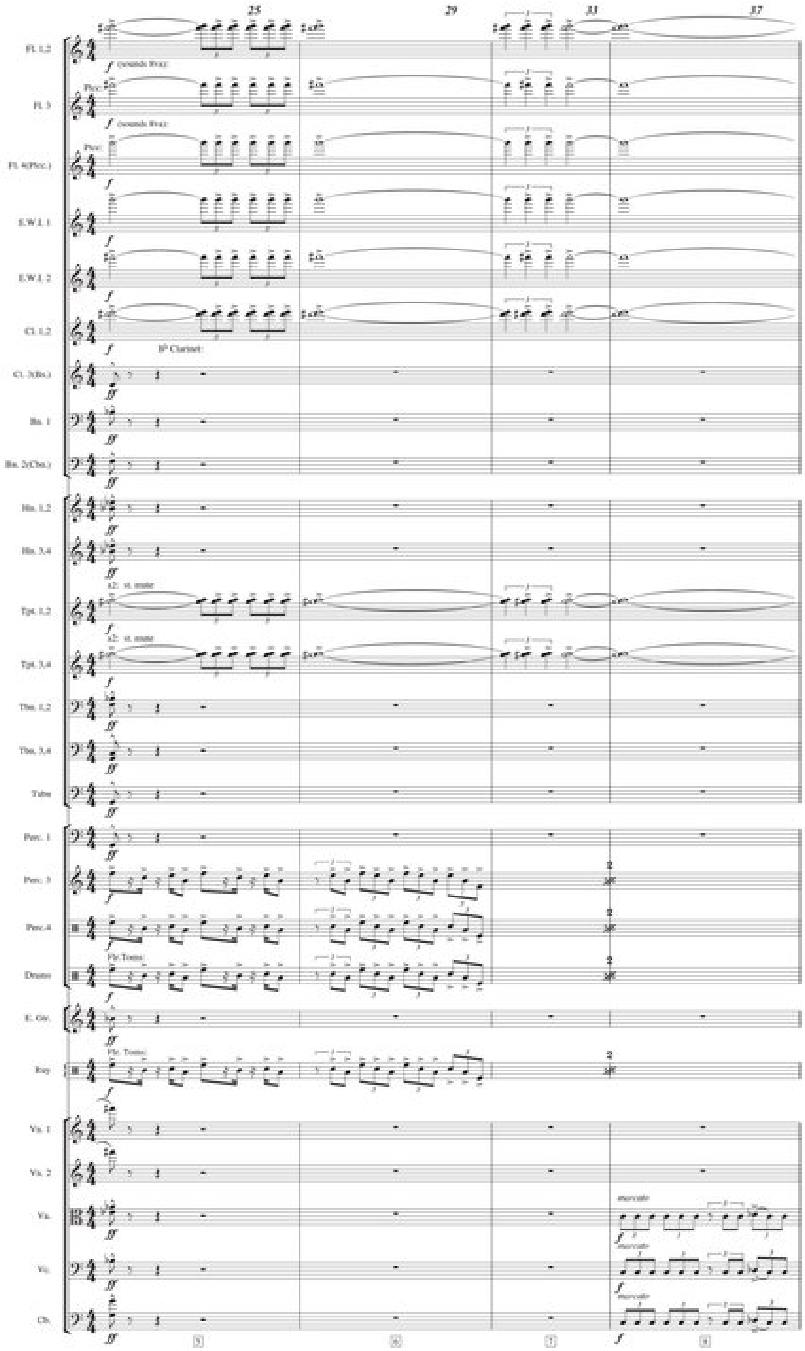
Chasing Kenji

1M6

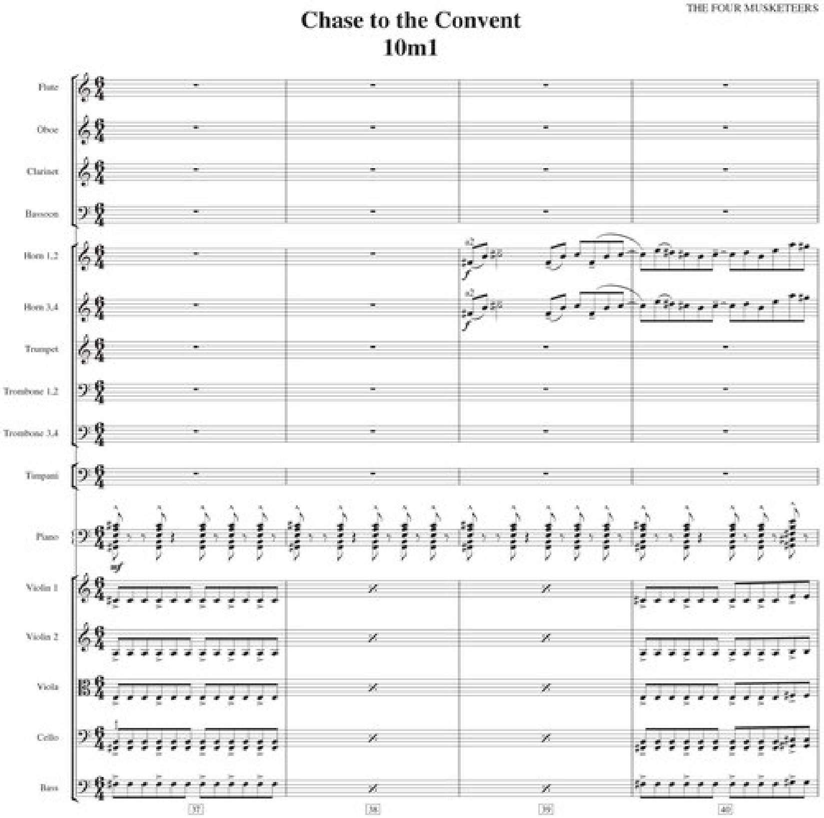
RUSH HOUR 3
Orch J.Hearshen

Clix = 10 - 0
6 Free: Stop @ 2:05.36, 340th Clk:





As an example of a chase with horses, I present the following example from “The Chase to the Convent” in *The Four Musketeers*, directed by Richard Lester. The French horns establish the subject of a “fugato.” (A true fugue in movies is not possible because the music would then dictate the form, rather than the edited visual images.) The strings pulsate a vigorous rhythm, and despite the fact that the writing is diatonic and chromatic (modern), the spirit of the piece reflects the atmosphere of the 17th century in Europe.



CHASE TO THE CONVENT (from “The Four Musketeers”)
By LALO SCHIFRIN
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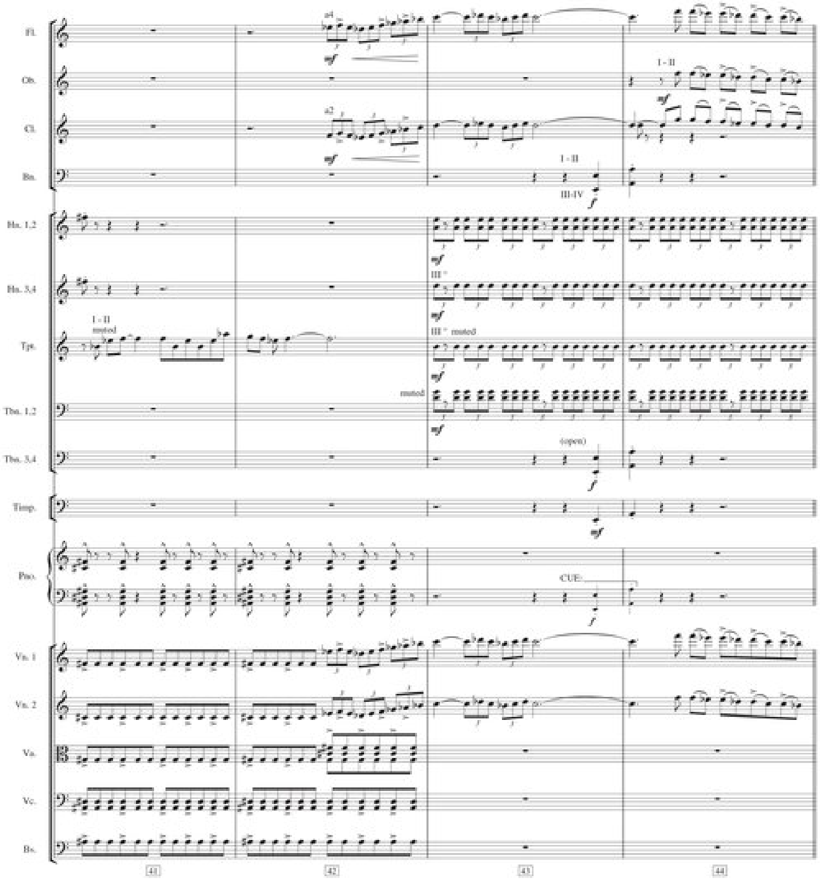
FIG. 4.24. *“Chase to the Convent” (The Four Musketeers)*



Electronic music can also be effective in underlying action scenes, especially accents in the editorial cuts. The possibilities with analog and digital techniques are multiple. However, they become infinite if they are mixed with acoustic instruments well!

Once again, I would like to remind you, as a composer, that your instinct and imagination are the real determining factors of your creativity. My guidelines should only help you in motivating your own inspiration.

CHAPTER 5

Suspense

The very character of filmmaking is conducive to the art of suspense because the editing techniques help to change shots and therefore allow the audience to watch the different points of view (e.g., a pickpocket about to steal a wallet vs. the indifference of the naïve victim). Music can make an invaluable contribution to these kinds of scenes.

LIGHT SUSPENSE

Light suspense can build to a dramatic climax and then start to diminish. An electronic keyboard might be used with a subtle sound, perhaps an approximate human voice. Another possibility is to build an abrupt ending or a cut made by the film editor.

If the sustained sound contains a minor second or a soft trill, based also in a minor second, it could be the basic approach for light suspense. It should be mixed down as it is; let the engineers fade it out in the dubbing session. The variations of a sustained sound are infinite:

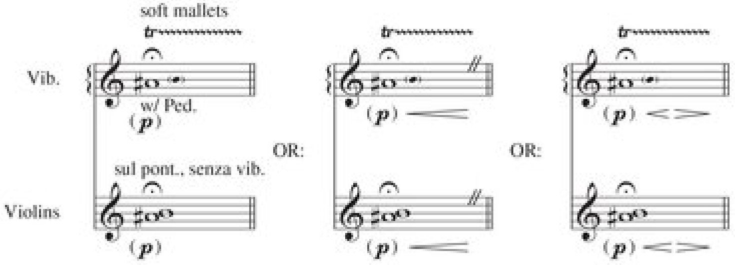
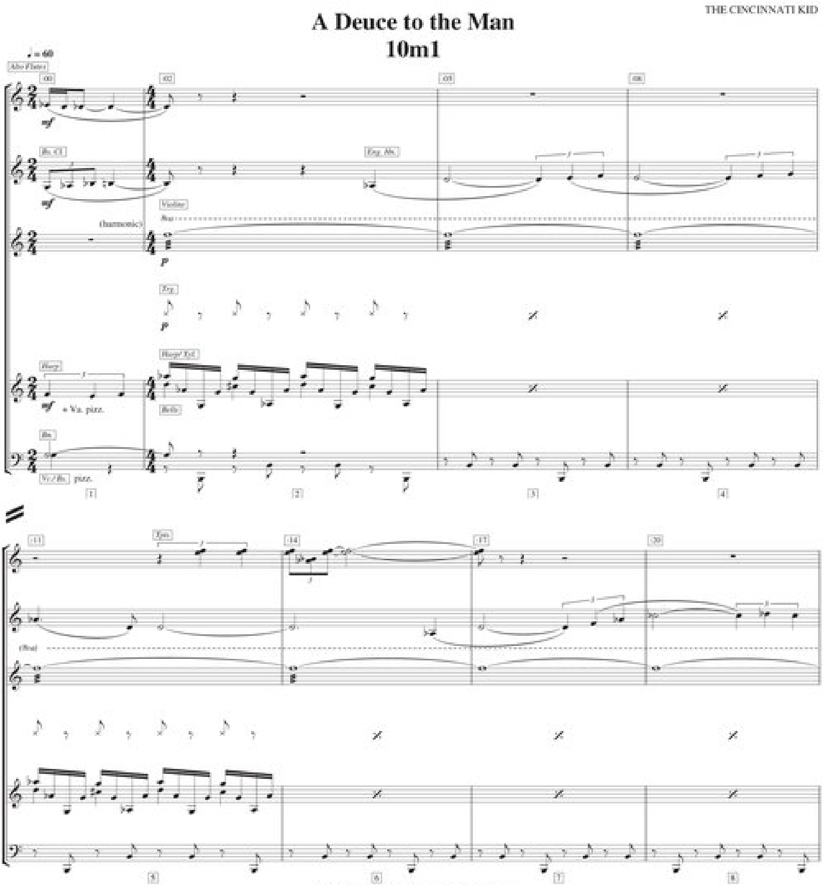


FIG. 5.1. Light Suspense

Suspense is also associated with the passing of time. In low budget productions, the sound of a heartbeat is often used. I would not recommend it, because it’s too obvious. A musical metaphor of clocks might be more effective.

In “Deuce to the Man” from *The Cincinnati Kid,* the triangle, xylophone, bells, and harp create the clock effect. The scene portrays a poker game between professional players, and it is very suspenseful. As a matter of fact, the whole story (except for a secondary love tale) is about gambling becoming an existential conflict for Steve

McQueen and the antagonist, Edward G. Robinson.



A DEUCE TO THE MAN (from "The Cincinnati Kid")
By LALO SCHIFRIN
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and ALFRED MUSIC PUBLISHING CO., INC. (Print)
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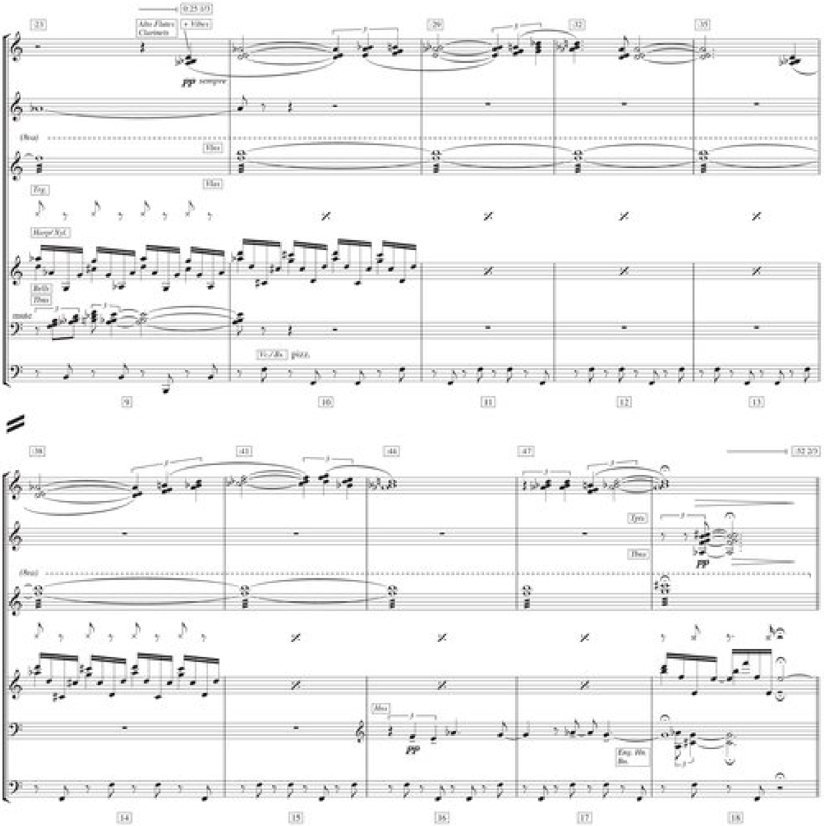
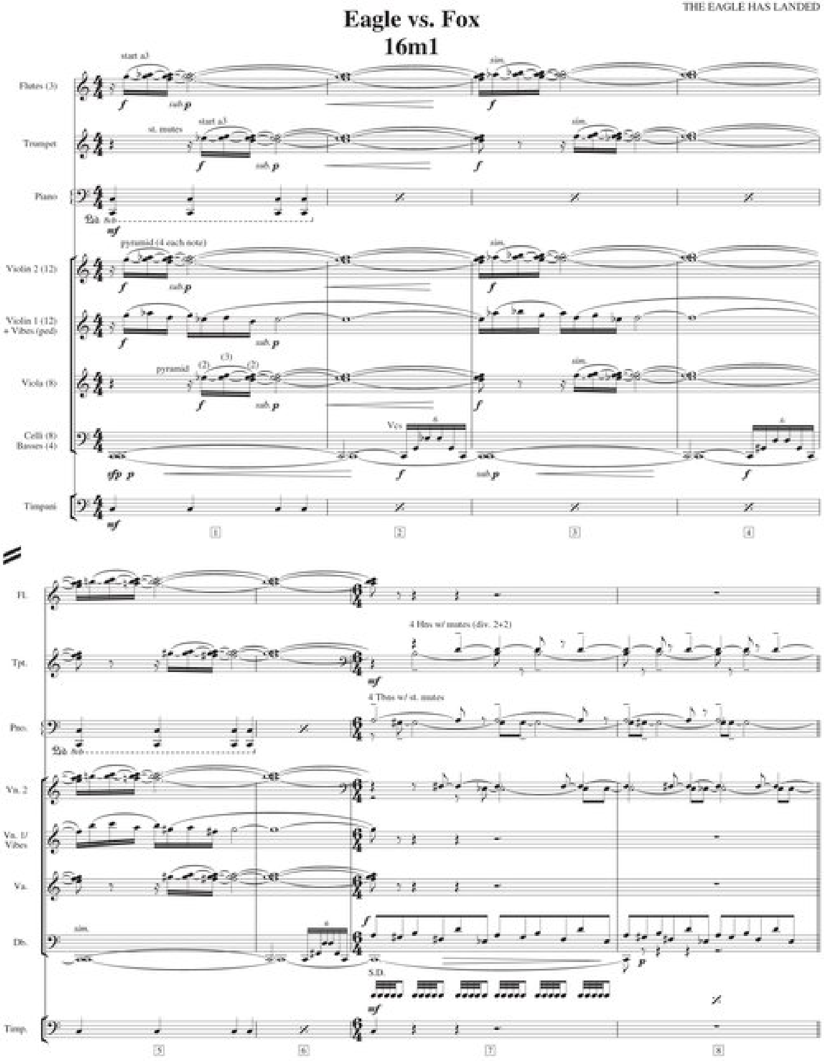
***FIG. 5.2.** “A Deuce to the Man” (The Cincinnati Kid)*



The story of *The Eagle Has Landed*, with Michael Caine and Donald Sutherland, develops during World War II. It is a fictional tale in which the German intelligence hires an Irish nationalist in a plot to eliminate England’s prime minister, Winston Churchill. This movie gave me a great opportunity to use different techniques.

The cue “Eagle vs. Fox” starts with a lot of tension. From bar 7 on, suspense is supported by the snare drum (suggesting the military). At bar 22, a tense pyramid starts with the strings. At bar 32, the suspense builds by bringing the vibraphone, violas, and celli ostinato plus the 1st and 2nd violins divided in three, creating clusters.



EAGLE VS. FOX (from "The Eagle Has Landed")
Music by LALO SCHIFRIN
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FIG. 5.3. *"Eagle vs. Fox" (The Eagle Has Landed)*

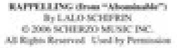
BUILDUP TO GRAND TUTTIS

The master of animation, Walt Disney, created many theatrical movies in which the process was opposite to what we have been studying so far. He sometimes chose classical works and animated stories after them. One of the pieces was *The Sorcerer's Apprentice*, by Paul Dukas (included in the film, *Fantasia*.) I would suggest studying that score. The music starts with an atmosphere of light suspense and gradually builds to a great example of orchestration. Paul Dukas wrote it as a ballet, but in the film, Mickey Mouse is the protagonist.

It is interesting to follow the score and analyze the technique of the gradual buildup to the point where the whole orchestra (*fortissimo*) pulsates the different vibrant elements: melodies, ostinatos, and ornamental lines. Their small metamorphosis deserves to be carefully studied in the previous example of "The Eagles vs. the Fox" from *The Eagle Has Landed*, in which there are also several orchestral climaxes that are the result of gradual buildups.

This procedure can be very effective in the dramatic development of audio-visual counterpoint.

(ON NEXT 22 PAGES)



RAPPELLING (from "Abominable")
By LALO SCHIFRIN
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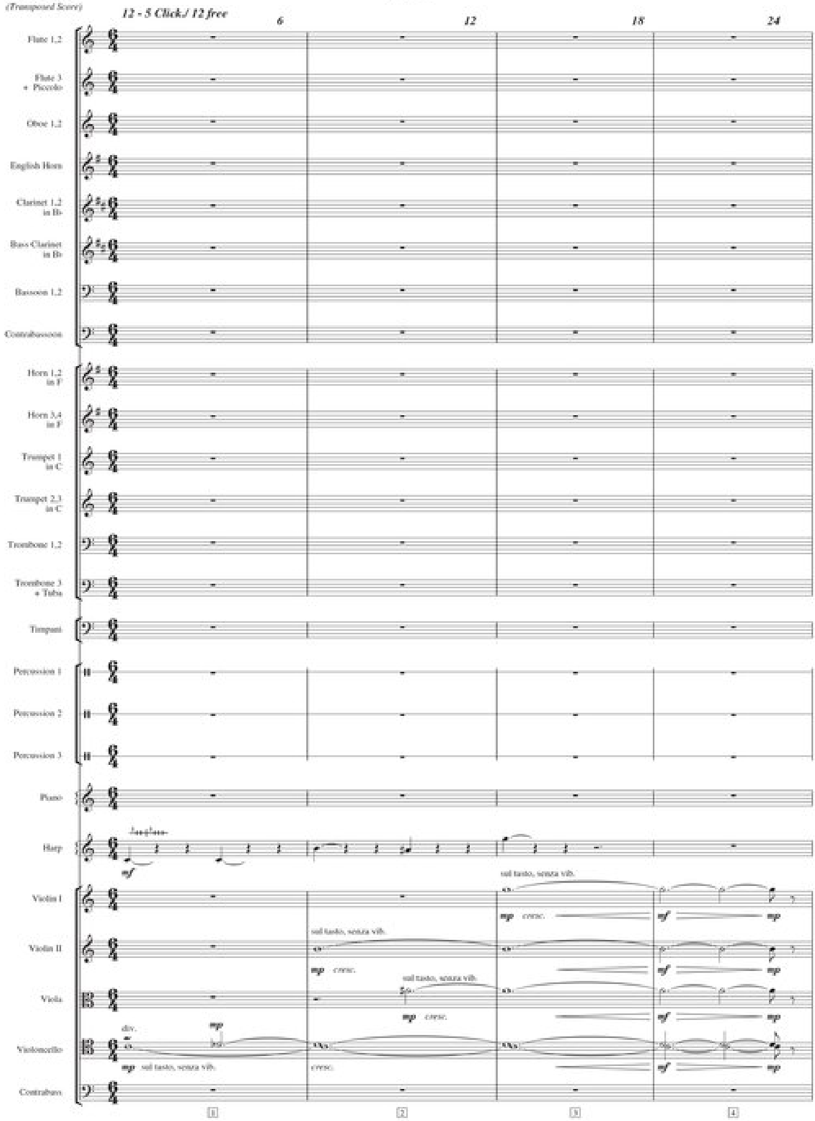
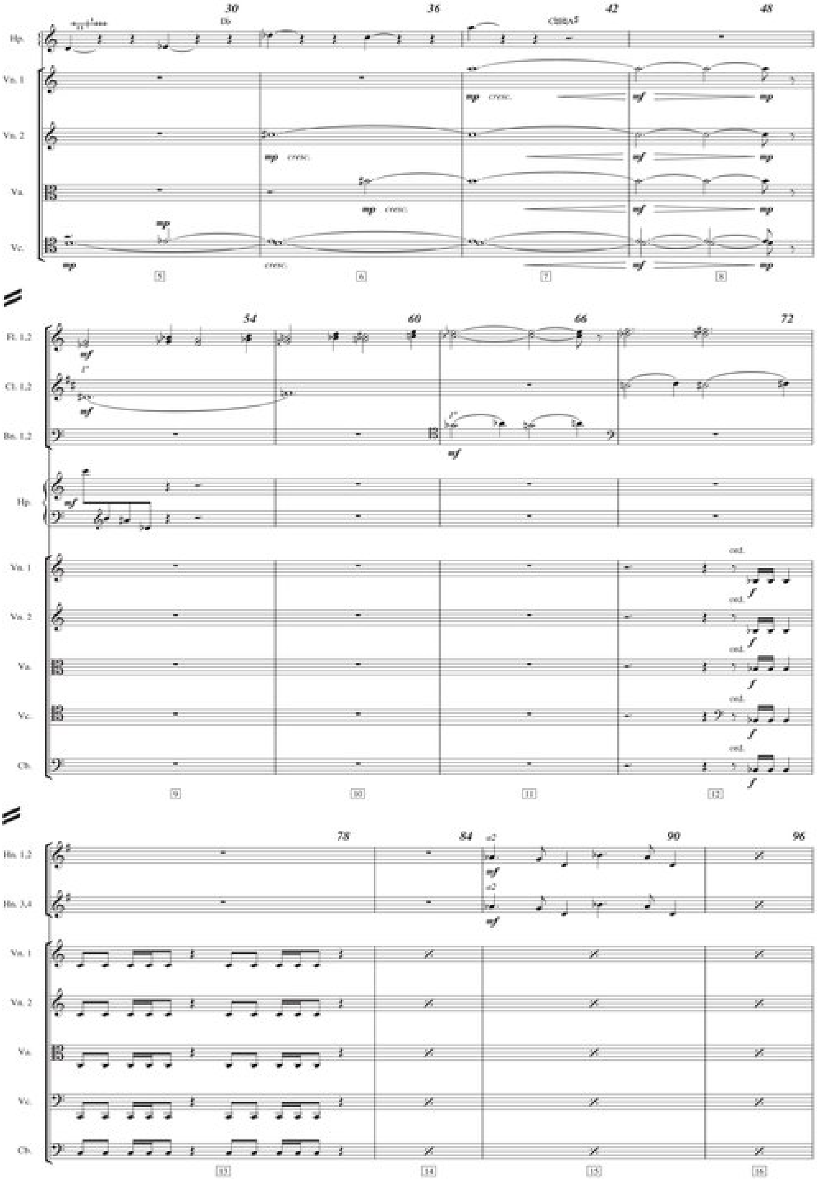
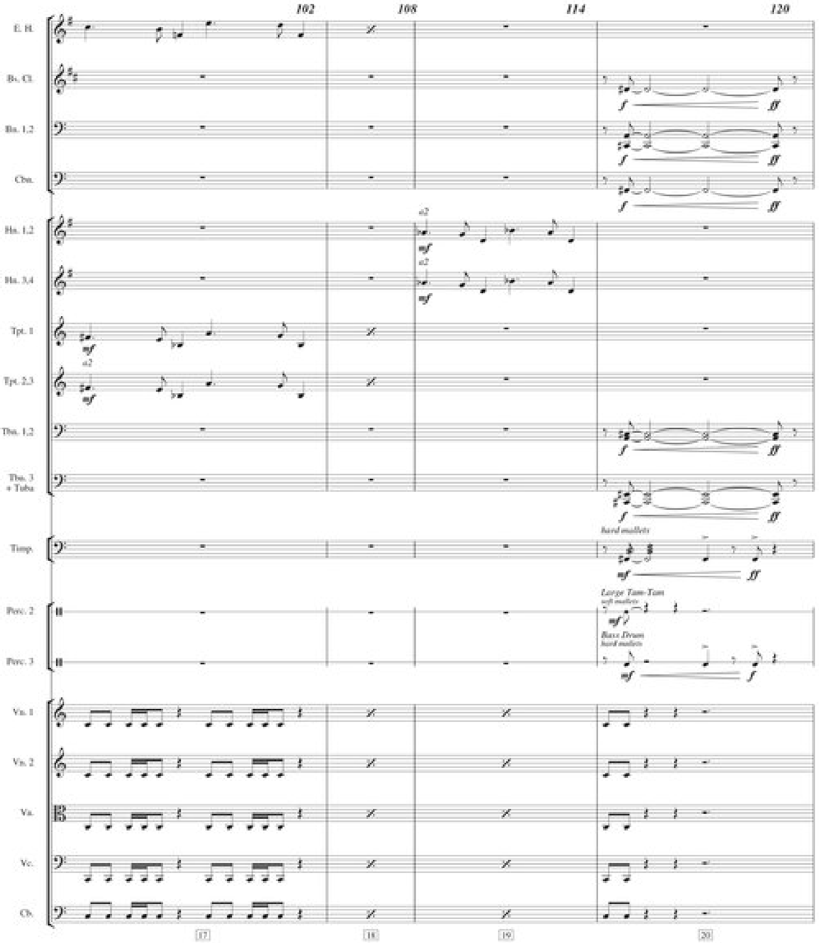
FIG. 5.4. *"Rappelling" (Abominable)*

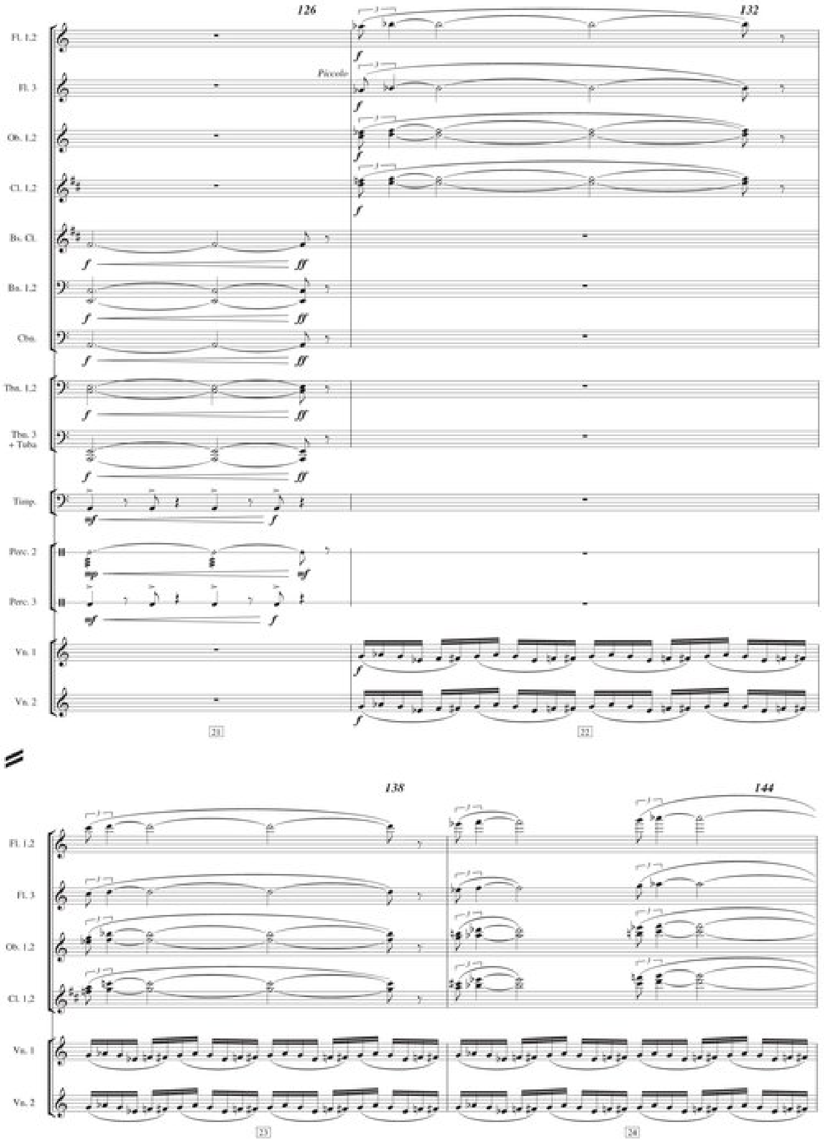
The Rappelling Scene
5M1

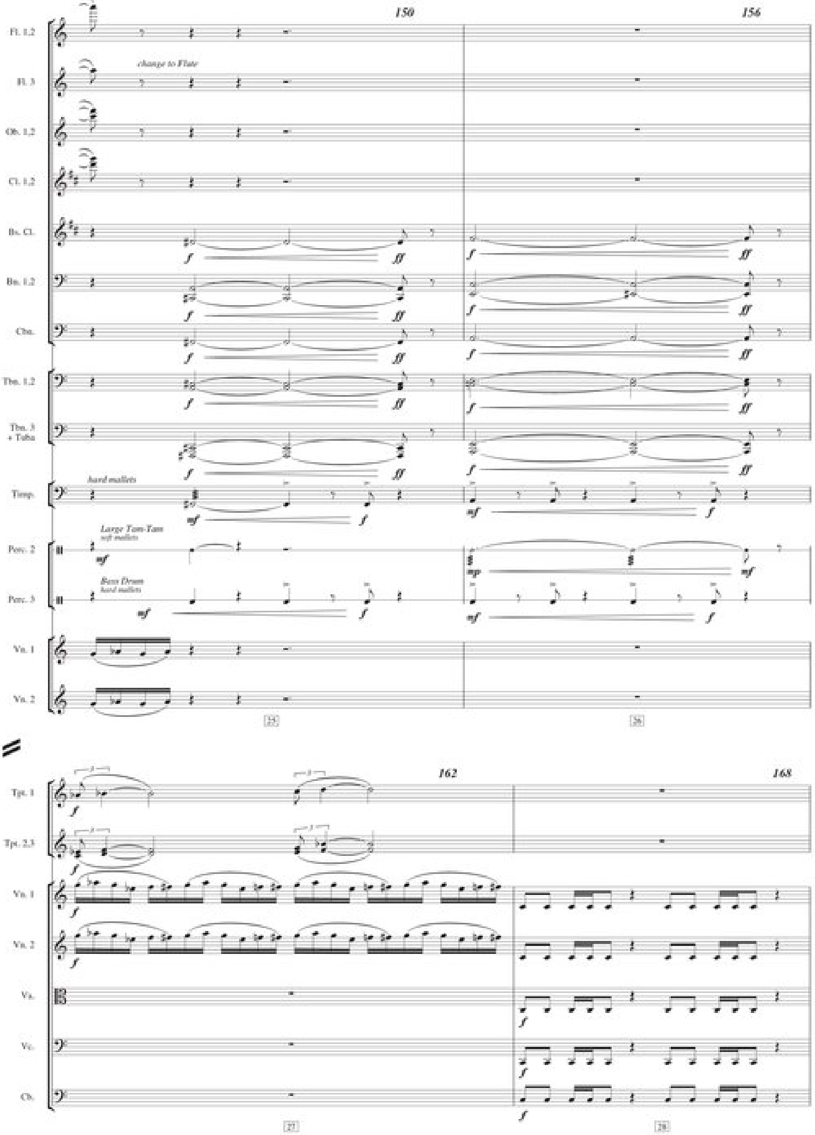
"A" Orchestra
(Transposed Score)

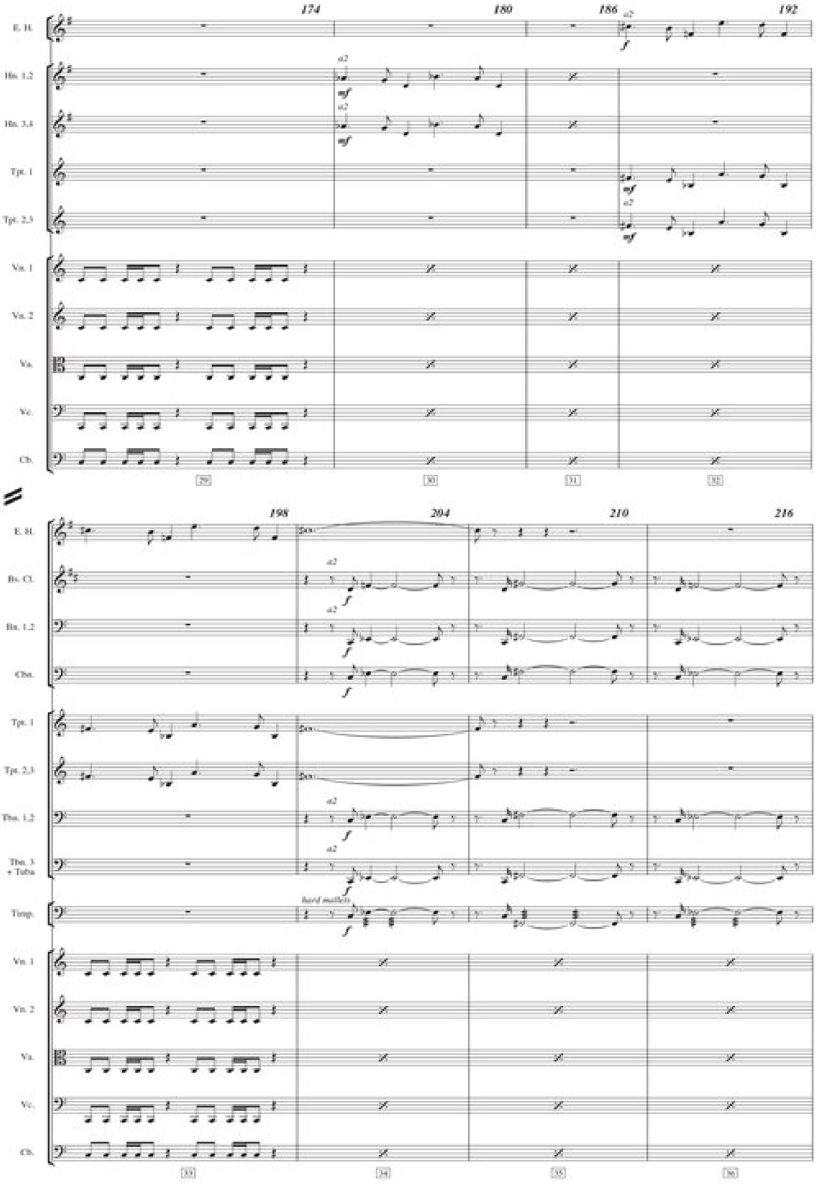


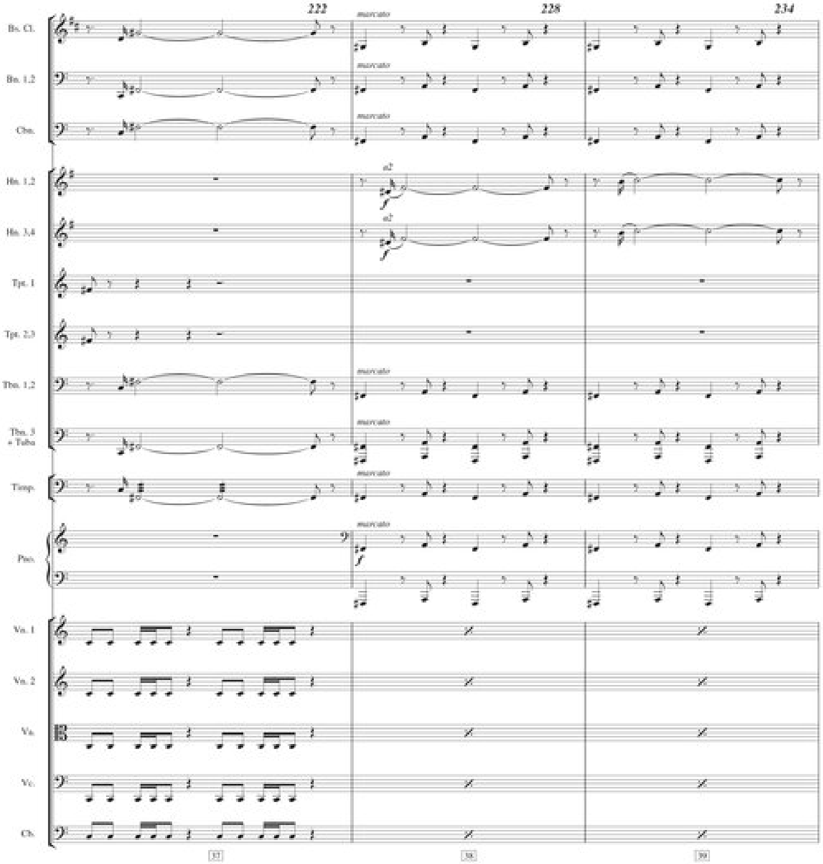
Hp.
Vn. 1
Vn. 2
Va.
Vc.
30
36
42
48
D♭
mp
cresc.
mf
5
6
7
8
Fl. 1,2
Cl. 1,2
Bn. 1,2
Cb.
54
60
66
72
1°
ord.
f
9
10
11
12
Hn. 1,2
Hn. 3,4
a2
78
84
90
96
13
14
15
16


102
108
114
120
E. H.
Bs. Cl.
Bn. 1,2
Cbn.
Hn. 1,2
Hn. 3,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
Tbn. 3 + Tuba
Timp.
Perc. 2
Perc. 3
Vn. 1
Vn. 2
Va.
Vc.
Cb.
a2
mf
f
ff
hard mallets
Large Tam-Tam
soft mallets
Bass Drum
hard mallets
17
18
19
20

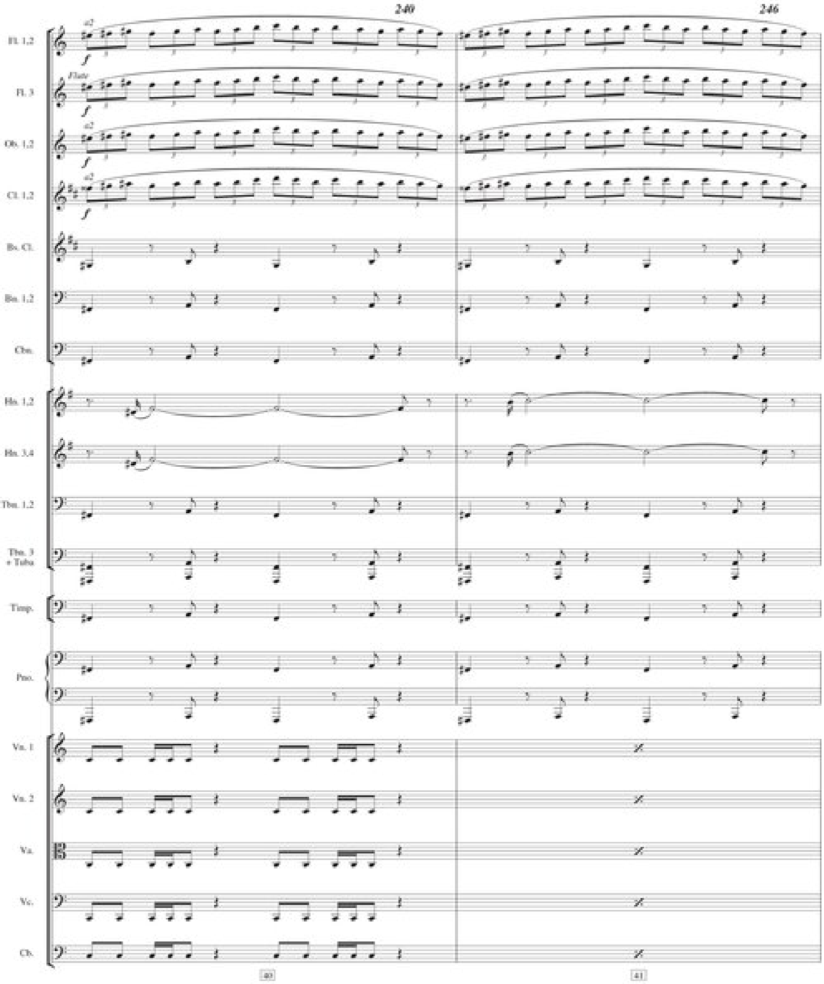

126
132
Fl. 1.2
Fl. 3
Piccolo
Ob. 1.2
Cl. 1.2
Bs. Cl.
Bn. 1.2
Cbn.
Tbn. 1.2
Tbn. 3
+ Tuba
Timp.
Perc. 2
Perc. 3
Vn. 1
Vn. 2
3
f
ff
mf
mp
21
22
138
144
23
24

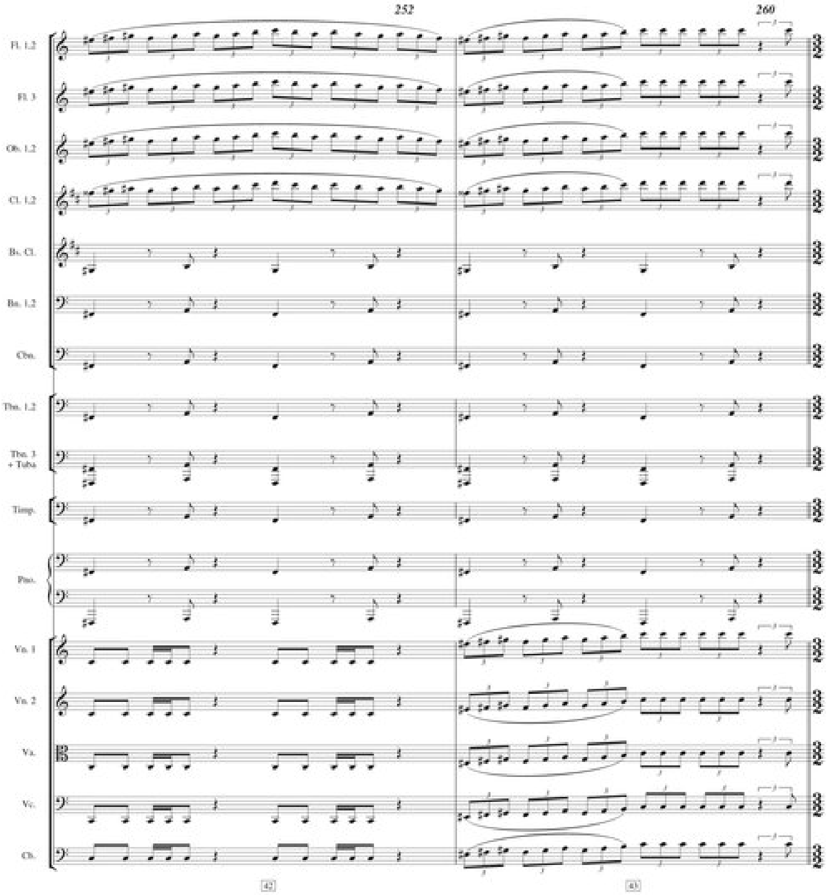

150
156
Fl. 1.2
Fl. 3
change to Flute
Ob. 1.2
Cl. 1.2
Bs. Cl.
Bn. 1.2
Cbn.
Tbn. 1.2
Tbn. 3
+ Tuba
Timp.
hard mallets
Perc. 2
Large Tam-Tam
soft mallets
Perc. 3
Bass Drum
hard mallets
Vn. 1
Vn. 2
25
26
162
168
Tpt. 1
Tpt. 2,3
Vn. 1
Vn. 2
Va.
Vc.
Cb.
27
28

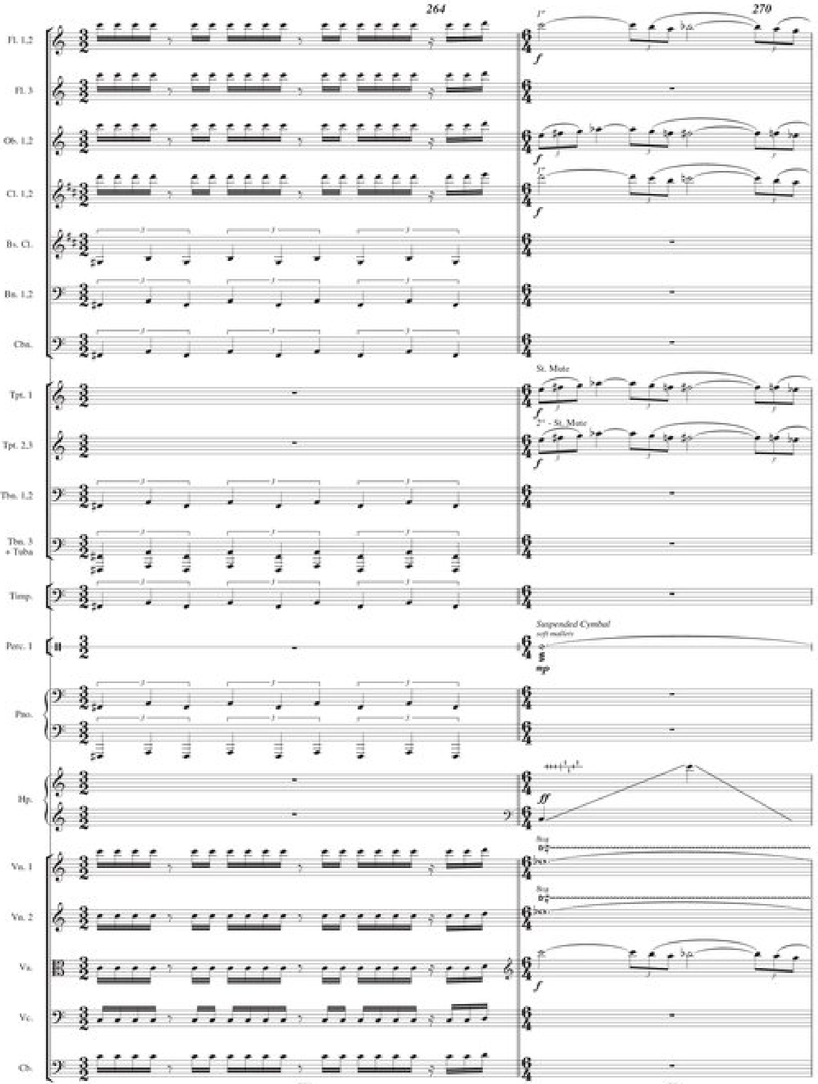

E. H.
Hn. 1.2
Hn. 3.4
Tpt. 1
Tpt. 2.3
Vn. 1
Vn. 2
Va.
Vc.
Cb.
174
180
186
192
a2
mf
a2
mf
a2
f
mf
a2
mf
29
30
31
32
E. H.
Bs. Cl.
Bn. 1.2
Cbn.
Tpt. 1
Tpt. 2.3
Tbn. 1.2
Tbn. 3
+ Tuba
Timp.
Vn. 1
Vn. 2
Va.
Vc.
Cb.
198
204
210
216
a2
f
a2
f
f
a2
f
a2
f
hard mallets
f
33
34
35
36

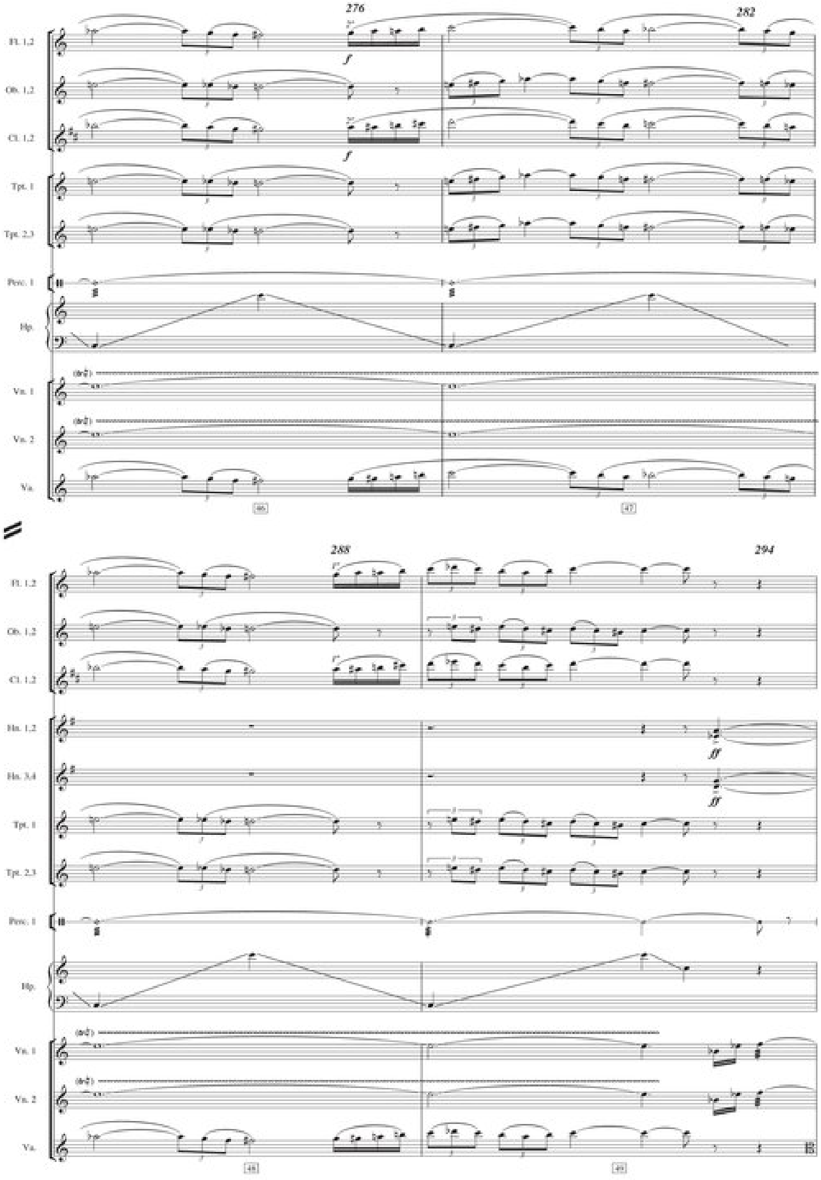


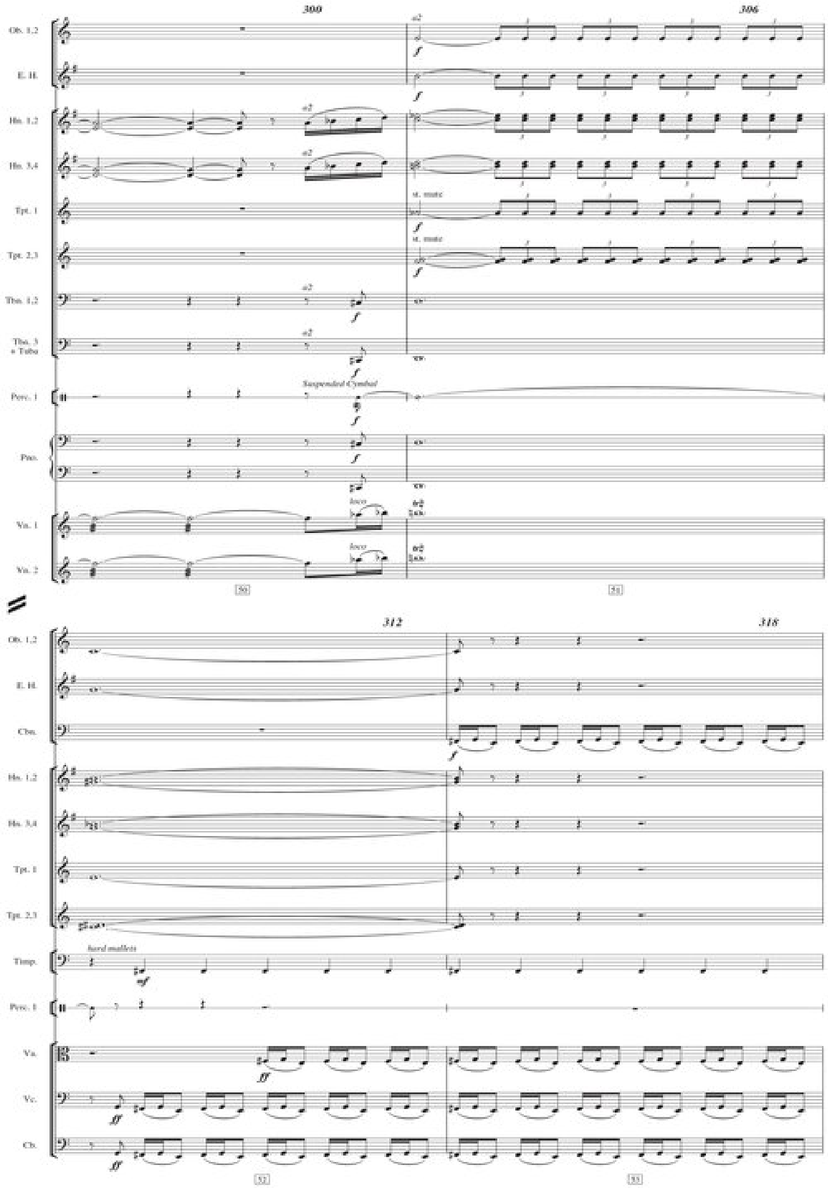
222
228
234
Bs. Cl.
Bn. 1,2
Cbn.
Hn. 1,2
Hn. 3,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
Tbn. 3 + Tuba
Timp.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Cb.
marcato
a2
f
37
38
39

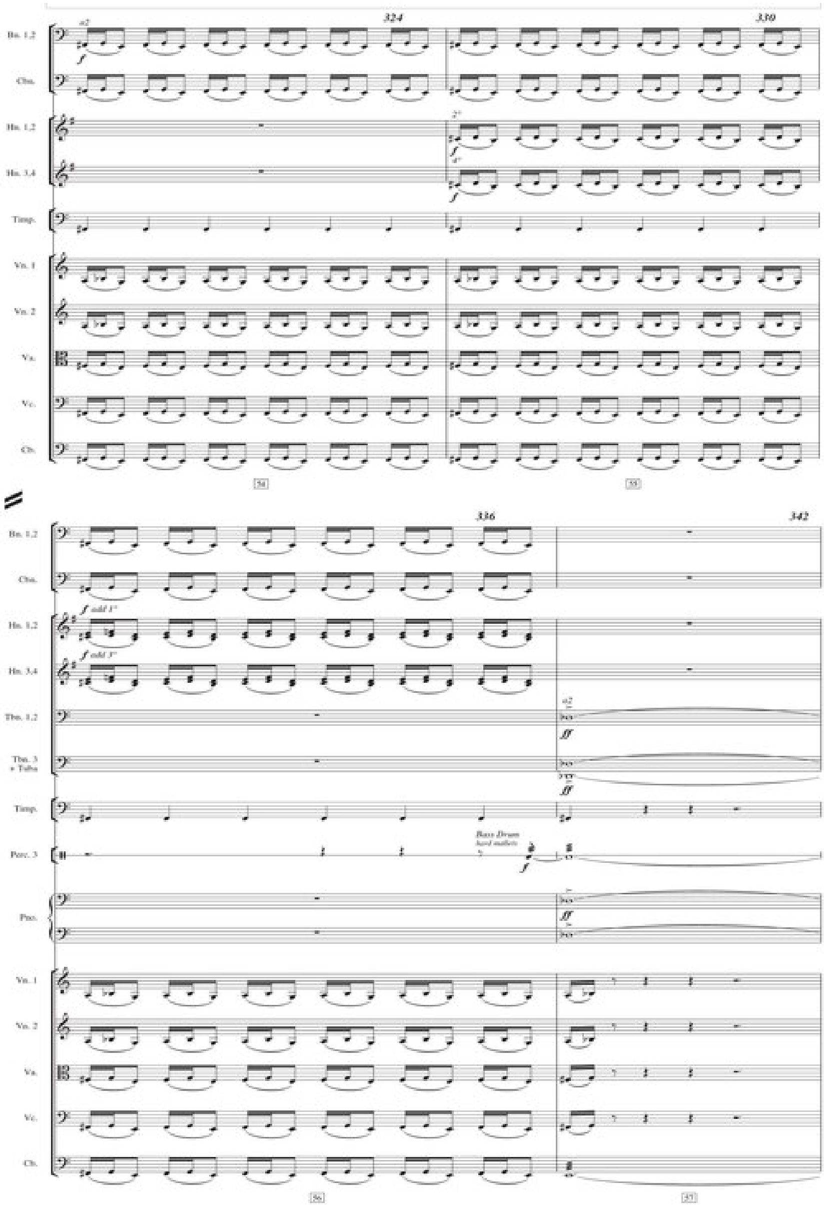

240
246
Fl. 1,2
a2
f
Fl. 3
Flute
f
Ob. 1,2
a2
f
Cl. 1,2
a2
f
Bs. Cl.
Bn. 1,2
Cbn.
Hn. 1,2
Hn. 3,4
Tbn. 1,2
Tbn. 3
e Tuba
Timp.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Cb.
40
41

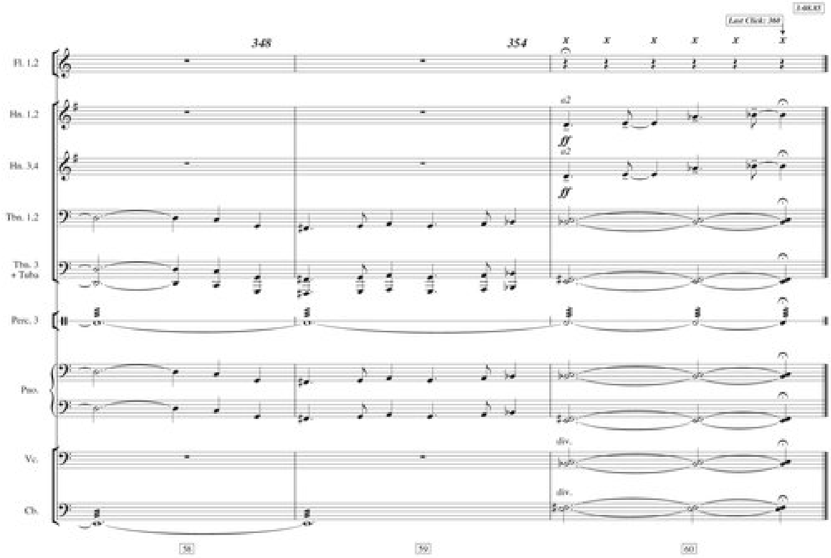

252
260
Fl. 1,2
Fl. 3
Ob. 1,2
Cl. 1,2
Bs. Cl.
Bn. 1,2
Cbn.
Tbn. 1,2
Tbn. 3
+ Tuba
Timp.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Cb.
42
43


264
270
Fl. 1,2
Fl. 3
Ob. 1,2
Cl. 1,2
Bs. Cl.
Bn. 1,2
Cbn.
Tpt. 1
Tpt. 2,3
Tbn. 1,2
Tbn. 3 + Tuba
Timp.
Perc. 1
Pno.
Hp.
Vn. 1
Vn. 2
Va.
Vc.
Cb.
St. Mute
2nd - St. Mute
Suspended Cymbal
soft mallets
f
mp
ff
8va
44
45


276
282
Fl. 1,2
Ob. 1,2
Cl. 1,2
Tpt. 1
Tpt. 2,3
Perc. 1
Hp.
Vn. 1
Vn. 2
Va.
f
f
(tr)
(tr)
46
47
288
294
Fl. 1,2
Ob. 1,2
Cl. 1,2
Hn. 1,2
Hn. 3,4
Tpt. 1
Tpt. 2,3
Perc. 1
Hp.
Vn. 1
Vn. 2
Va.
ff
ff
(tr)
(tr)
48
49


300
306
Ob. 1,2
E. H.
Hn. 1,2
Hn. 3,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
Tbn. 3 + Tuba
Perc. 1
Pno.
Vn. 1
Vn. 2
a2
st. mute
Suspended Cymbal
loco
f
50
51
312
318
Cbn.
Timp.
hard mallets
mf
Va.
Vc.
Cb.
ff
52
53


a2
324
330
Bn. 1,2
Cbn.
Hn. 1,2
Hn. 3,4
Timp.
Vn. 1
Vn. 2
Va.
Vc.
Cb.
f
2°
4°
f
54
55
336
342
Bn. 1,2
Cbn.
f add 1°
Hn. 1,2
f add 3°
Hn. 3,4
a2
Tbn. 1,2
ff
Tbn. 3 + Tuba
ff
Timp.
Bass Drum
hard mallets
f
Perc. 3
ff
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Cb.
56
57



NEUTRAL SUSPENSE

The power of music can be abused if the composer is not careful about his or her choices. In courtroom dramas, the score can be dangerously used by making ominous statements (low menacing strings or bass clarinet) under the dialogue from the defendants, witnesses, and counsel. If music is required under this kind of circumstance, the best option is generally to write neutral suspense. The objective of this procedure is to avoid accusing any one of the characters at the trial and wait for the verdict.

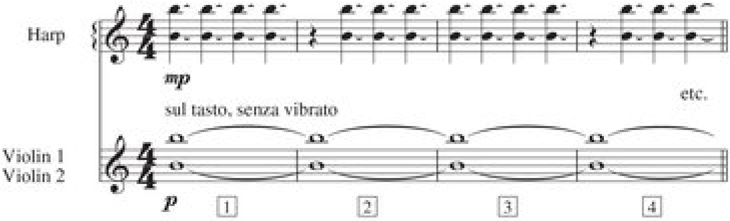


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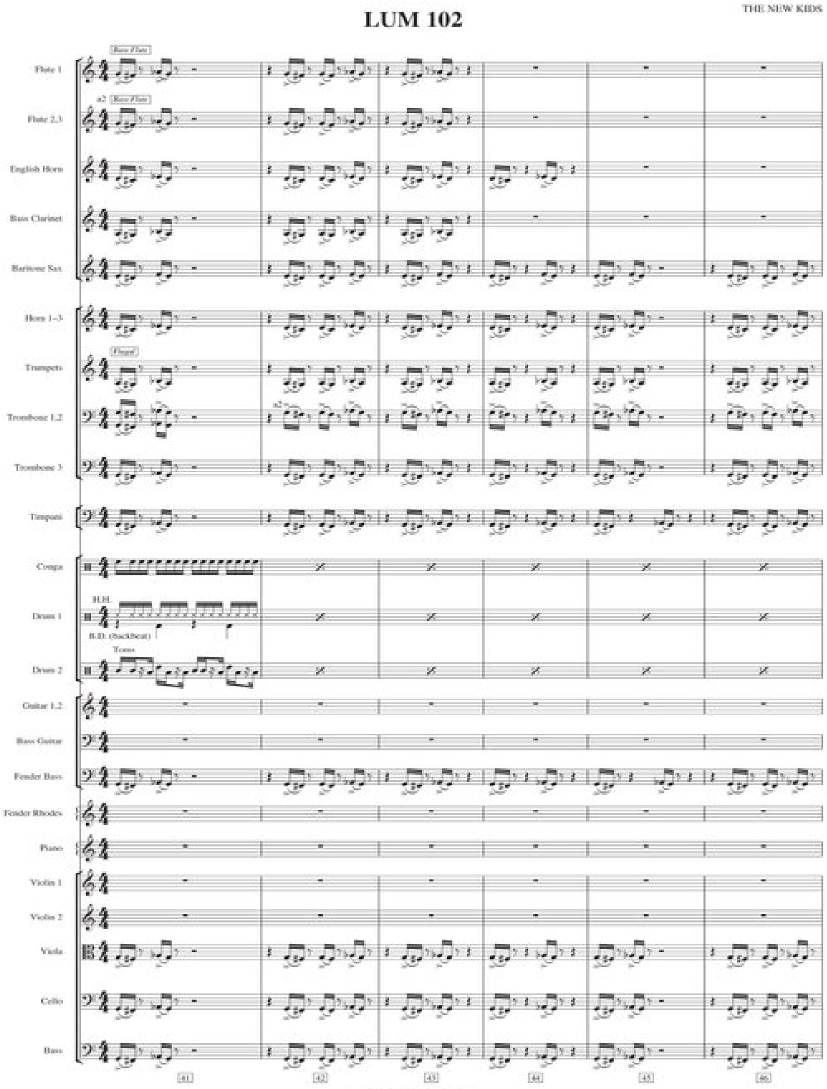
FIG. 5.5. Neutral Suspense

Neutral suspense textures are very transparent. However, if the sound density becomes thicker, we are moving from suspense to stressful tension.



LUM 102 (from "The New Kids")
By LALO SCHIFRIN
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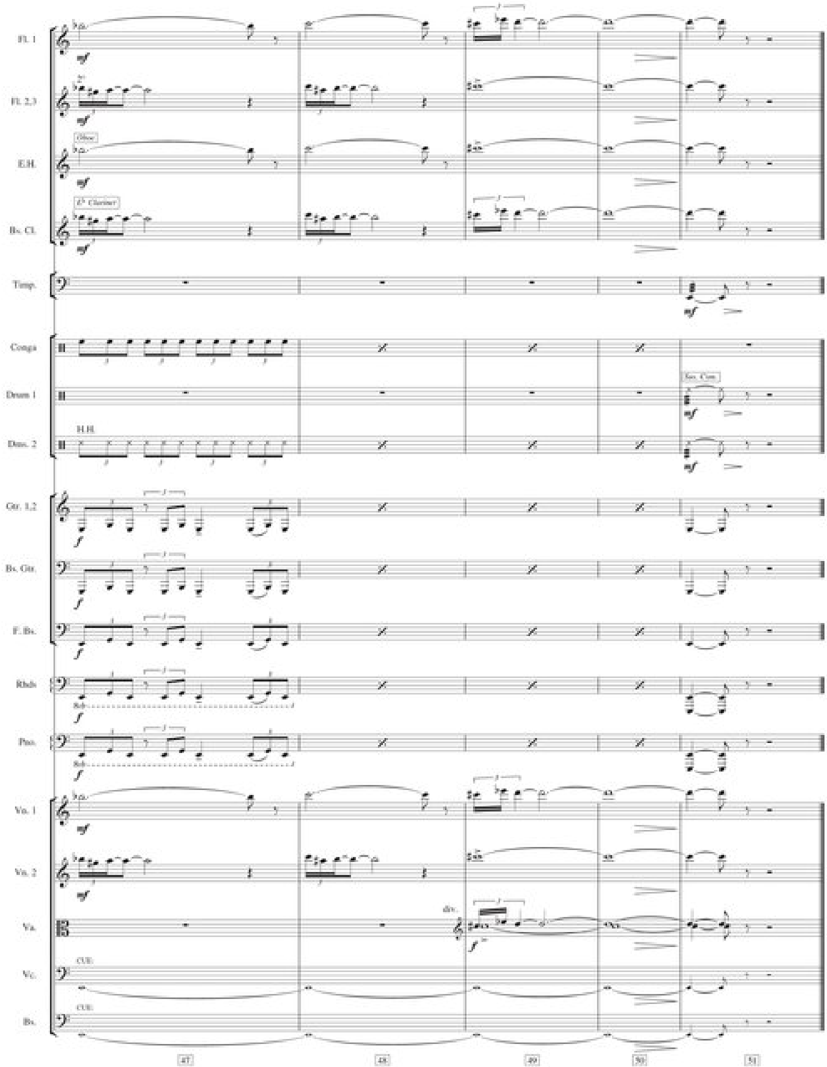
FIG. 5.6. *"LUM 102" from The New Kids*


Fl. 1
Fl. 2,3
Oboe
E.H.
E♭ Clarinet
Bs. Cl.
Timp.
Conga
Sus. Cym.
Drum 1
H.H.
Dms. 2
Gtr. 1,2
Bs. Gtr.
F. Bs.
Rhds
Pno.
Vn. 1
Vn. 2
div.
Va.
CUE:
Vc.
CUE:
Bs.
mf
f
47
48
49
50
51

CHAPTER 6

Special Genres

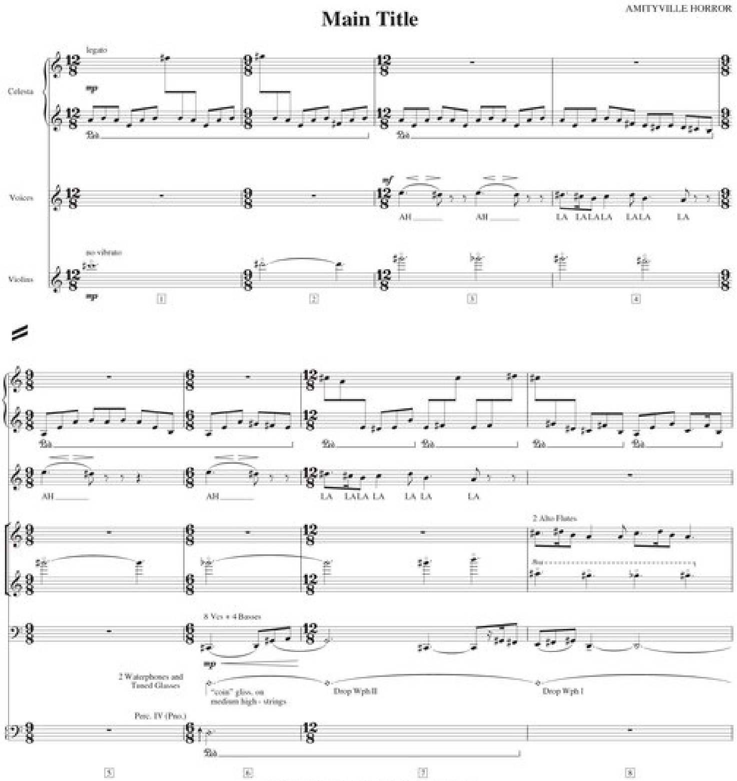
HORROR

We have already studied the interval relationship of different moods. The ability to orchestrate will also help you a great deal, when writing in the horror genre.

Pierre Boulez said that a composer must postulate to his or herself a musical problem, and the resolution of the problem is the final composition, since in film and television music, there are no rules. Every film or television episode has a different story and a different texture. We always found ourselves confronted with inviting challenges.

When I had to write the score for *Amityville Horror* (which is apparently based on a true story abut a haunted mansion), I was confronted in the main title with the following situation: a static image of the dark house with windows and other details in a "Halloween orange" color. There was no action, no changes, only titles crossing the screen, but the background remaining the same. Since a family with three kids was about to move into the mansion, ignoring its past, I got the idea to write a haunting and distorted lullaby for three children's voices accompanied by harp, celeste, violins, and violas, and menacing sounds with low strings, bass clarinet, and brass-muted French horns.

The contrast between the sweetness of the voices and the ominous textures by the orchestra became very chilling. Water phones were added to bring out the fearful emotion. The following is the *Amityville Horror* "Main Title."



AMITYVILLE HORROR MAIN TITLE (from "Amityville Horror")
Music by LALO SCHIFRIN
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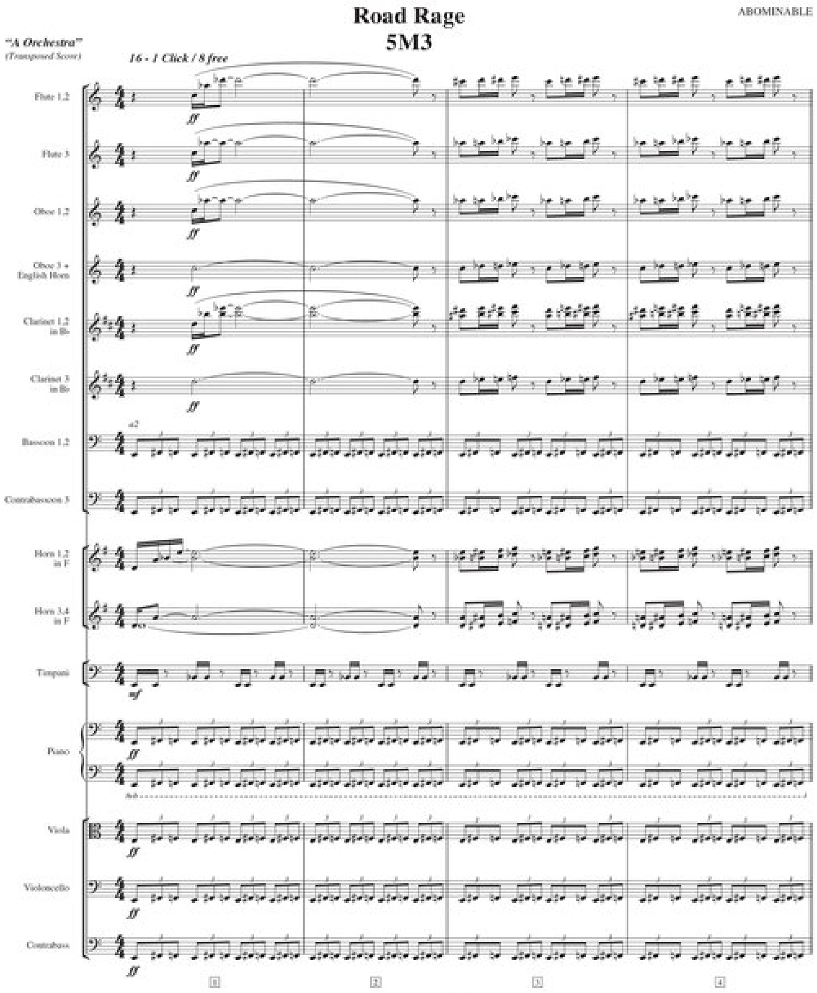
FIG. 6.1. *"Main Title" from Amityville Horror*

Listen to classic scores of this genre: *Frankenstein*, *Dracula*, *The Wolf Man*, etc. Another example from my own work is *Abominable*.



ROAD RAGE (from "Abominable")
By LALO SCHIFRIN
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FIG. 6.2. *"Road Rage" (Abominable)*

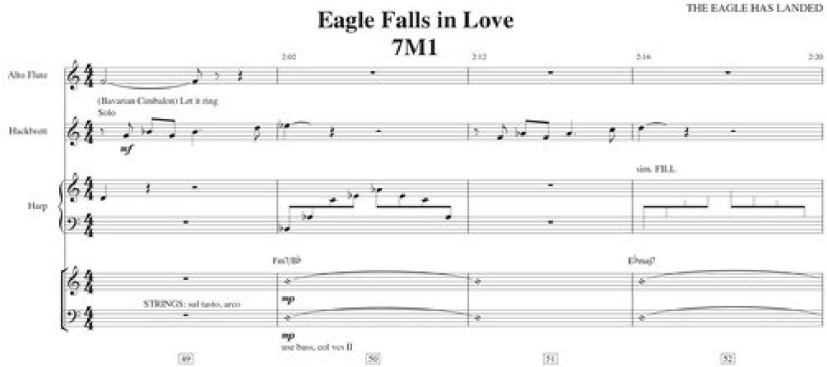
LOVE

One of the guidelines in aesthetics is "less is better." As a general rule, music for love scenes is most effective when it is very passionate, very sweet, very cool, etc. But who knows? Perhaps the filmmakers have their own ideas. The composer should listen to their opinions, suggestions, and objections. Sometimes, a filmmaker may bring their favorite love theme recording, which could give an idea to the composer of the style they are looking for. Sometimes, the composer must work outside his or her comfortable background, whether in popular or classical music, to be able to write the whole score.

A love scene will often start with an attraction that grows to the seduction's first steps, followed by a kiss, etc. In order to be prepared for this genre, a nice (tonal) theme is generally most effective. The actors' ages are important (young love or a more mature relationship, etc.) when creating this theme.

Also, a love scene may go through different moods (tentative, argumentative, hostile, fearful, etc.). The theme can be manipulated and the harmonies and counter lines can help to create the right emotions coming from the screen. Perhaps an overly romantic score is what the director is asking for, but be cautious; the theme also must be easily adaptable.

The simplest exposition of the melody can be made by solo instruments (acoustic guitar, piano, harp, alto flute, etc.) accompanied by a cushion of sober strings. In *The Eagle Has Landed*, I wrote a theme "Eagle Falls in Love" that is performed by a cimbalom (with strings support). The cimbalom is a central European instrument (from the Dulcimer family), and I used it to reflect the central European threat to Great Britain during World War II.



EAGLE FALLS IN LOVE (from "The Eagle Has Landed")
Music by LALO SCHIFRIN
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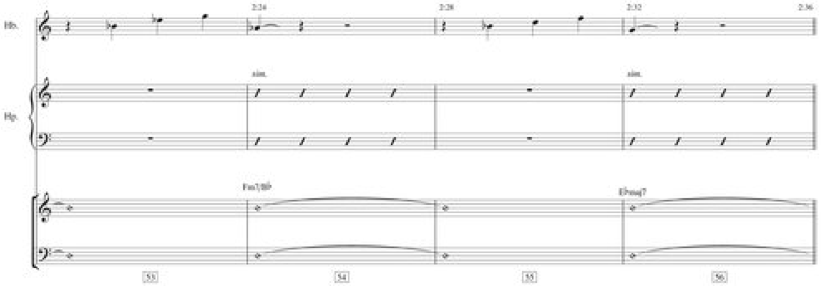
FIG. 6.3. *"Eagle Falls in Love" (The Eagle Has Landed)*



Another love theme example is “People Alone” from *The Competition*, a movie about an international piano competition. There is a love story between Amy Irving and Richard Dreyfus. The competitive edge compromises their love for each other. The piano competition is an appropriate competitive setting for this love story, because in sports, men and women do not perform in the same categories.

COMEDY

A transition between the last subject and the next is the romantic comedy. And comedy itself has a great number of approach possibilities.

Knee-slapping humor is very close to cartoons, and audio-visual counterpoint by parallel motion often works best. How broad the comedy is dictates the orchestration and style of music. If the comedy is more moderate, a tasteful composer can make a great contribution to its images and characters.

In romantic comedy, love and comedy are mixed. Musical generalizations are not possible since the creation by the screenwriter and director is very personal. If the composer has a light but solid approach, the score can help the movie. A very large orchestra may not be necessary. In *The Graduate*, the score consisted of the duo Simon and Garfunkel singing with guitars, and also a small orchestra.

This genre is so vast that we may include some of the Woody Allen pictures in it. Many comedies have “coming of age” subjects, and those scores should reflect the youth of the protagonists. If the antagonist is an older person, the composer may reflect this fact in the score.

CHAPTER 7

Synchronization Techniques

WITH THE CLOCK

Needless to say, it is vital to be able to synchronize music to film, both in writing and conducting it. The 16 and 35 millimeter film formats are 24 frames per second. The frame contains thousands of photographs. If the material is shot in video, the speed is 30 frames per second.

With today's computer technology, writing music notation is not necessary for composers who create only MIDI (electronic) sequences, as opposed to working with live musicians. But this way is too mechanical, and the resulting music is devoid of human feelings. Especially when the music is slow, it is preferable to write it in such a manner that the composer/conductor can follow the synchronization clock. This procedure has the advantage of allowing some "breathing" to the music, and it is very useful for rubato or expressive moods and in the very modern aleatory music style.

The composer (conductor) should ask before the start of the scoring session for a clock (stopwatch around 12 inches of diameter), which should be placed in front of the podium. Many studios around the world lack these kinds of clocks, but some are still available, and the sound engineers can in extreme cases borrow them (if they have enough time to do so). The advantage of the studio clock is that it marks not only the hours and minutes but the seconds as well.

The composer should watch the cue to be scored several times, and determine the tempo and the tactics of sync points by reading the music notes as well.

If the composer imagines a tempo slower than ♩ = 96 (in 4/4, 1 bar = 2.5 seconds), the process is as follows: on top of every bar the tuning should be written with a rectangle around a timing on top of the bar with a downward pointing arrow indicating a streamer. The score should indicate the cue's start and *sync points* (places where the synchronization should be exact) and a final indication of the cue's end.

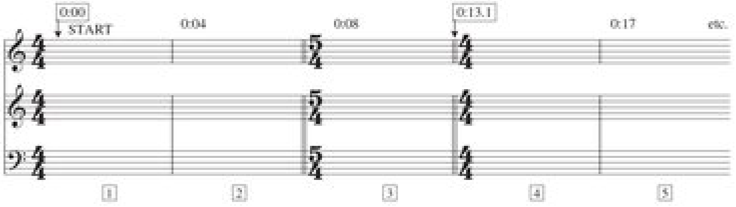


FIG. 7.1. Synchronization with the Clock

A “streamer” is a white line that crosses the film for a certain length (3 or 4 feet). This white line is prepared by the music editor (today, by computer, but in the old days, by scraping a line in the film). The streamer looks like a vertical line on the screen moving from left to right. Where the line touches the extreme right of the screen, that is the sync point.

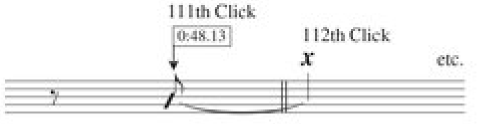


FIG. 7.2. *Sync Point between Clicks*

In the case of a fermata or aleatory music, it is very convenient to go by the clock. In aleatory notation, an X or “senza tempo” indication means that the events during the bar are free and the conductor gives only downbeats. The same applies to fermatas.

(ON NEXT PAGE)

ROAD RAGE (from “Abominable”)
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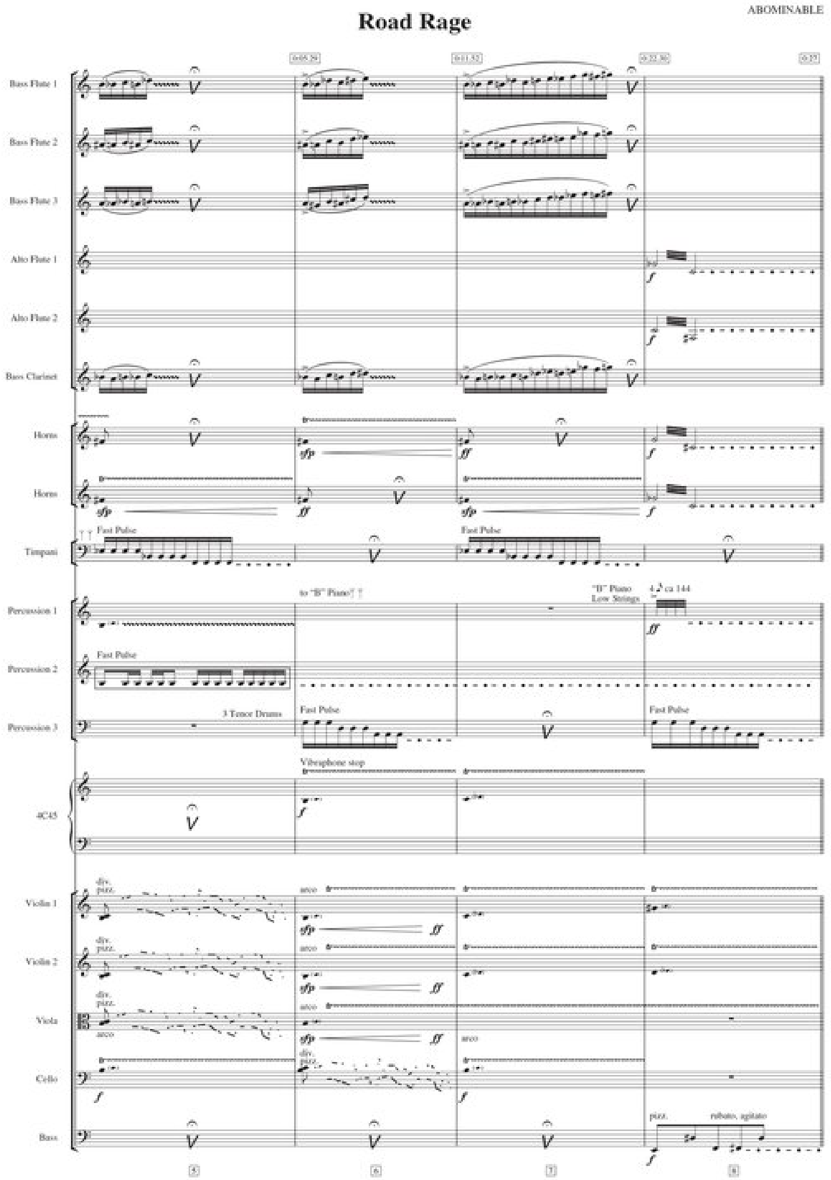
FIG. 7.3. *Aleatory Music in “Road Rage” (Abominable)*



CLICK TRACKS

A "click track" is a computer-generated electronic metronome, set on a designated audio track, like any instrument. Click tracks are used to keep the conductor and the orchestra on the same beat. The sound of the clicks is similar to the sound of a metronome. The conductor and the musicians wear headphones, and the clicks are triggered by the music editor who is in charge of providing the logistic assistance based on the composer's instructions on top of the score's first page in each cue.

In the cases where the tempos are fast, click tracks are useful for perfect synchronization. While the metronome markers are "beat per minute," the click tracks are measured in "frames per beat." Each frame is divided into 4 sprockets, which are multiplied by 2 (to count the space between sprockets), so we may establish that 1 frame contains 8 units. Clicks are indicated in the form "F-S," where F is the frame number and S is the sprocket. For example, 9-3 clicks is 9.375 frames per beat.

A procedure to determine the tempo is as follows. Take a stopwatch, and imagine the music in your inner ear, at the correct tempo. Time 24 beats, stopping at beat 25, while your mind "plays" the virtual music. The number on the stopwatch after 24 beats will also indicate the number of clicks. For example, the number then indicated on the stopwatch might be 9.375 or 9-3 clicks.

At the top of the score, you would then indicate "9-3 click, after 8 free clicks." The 8 free clicks are a "countoff"—warning beats for the conductor and musicians at the scoring sessions.

If the music starts with a one-beat pickup, the amount of warning clicks is 7.

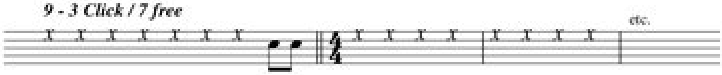


FIG. 7.4. Instructions to Film Editor. Clicks before Pickup.

Then, to determine the tempo in beats per minute, you can use the following formula:

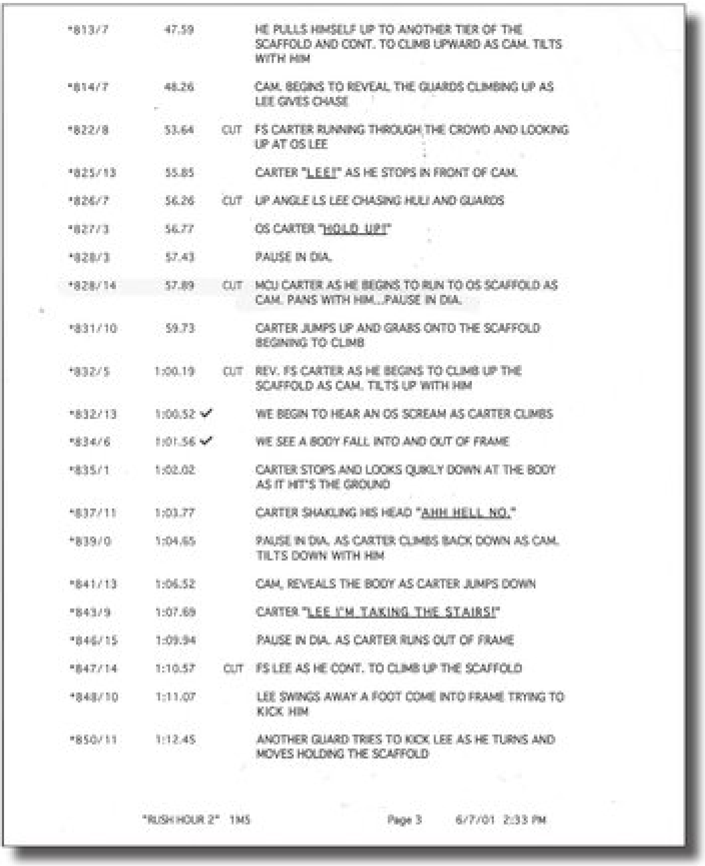
$$60/(\text{frames in the cue}/24[\text{frame rate of film}]) = \text{bpm}$$

In our example:

$$60/(9.375\ \text{clicks}/24) = 153.60\ \text{bpm}$$

This means that the tempo of this example is 153.60 bpm.

In the interrelated arts of music and mathematics, the following chart indicates the equivalent numbers. The information is given in hundredths of a second.

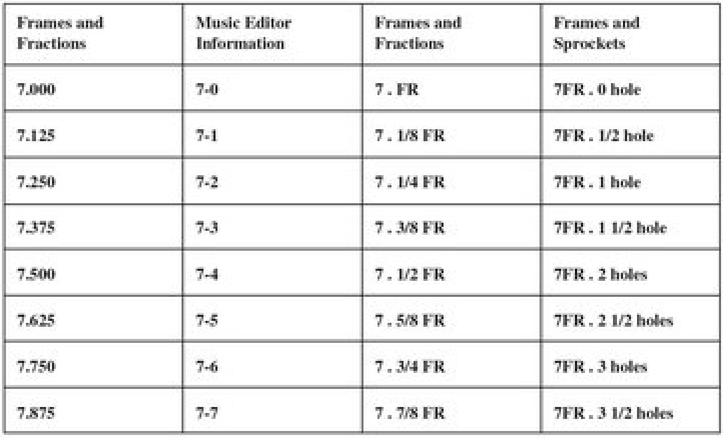


*813/7	47.59		HE PULLS HIMSELF UP TO ANOTHER TIER OF THE SCAFFOLD AND CONT. TO CLIMB UPWARD AS CAM. TILTS WITH HIM
*814/7	48.26		CAM. BEGINS TO REVEAL THE GUARDS CLIMBING UP AS LEE GIVES CHASE
*822/8	53.64	CUT	FS CARTER RUNNING THROUGH THE CROWD AND LOOKING UP AT OS LEE
*825/13	55.85		CARTER "LEE!" AS HE STOPS IN FRONT OF CAM.
*826/7	56.26	CUT	UP ANGLE LS LEE CHASING HULI AND GUARDS
*827/3	56.77		OS CARTER "HOLD UP!"
*828/3	57.43		PAUSE IN DIA.
*828/14	57.89	CUT	MCU CARTER AS HE BEGINS TO RUN TO OS SCAFFOLD AS CAM. PANS WITH HIM...PAUSE IN DIA.
*831/10	59.73		CARTER JUMPS UP AND GRABS ONTO THE SCAFFOLD BEGINING TO CLIMB
*832/5	1:00.19	CUT	REV. FS CARTER AS HE BEGINS TO CLIMB UP THE SCAFFOLD AS CAM. TILTS UP WITH HIM
*832/13	1:00.52 ✓		WE BEGIN TO HEAR AN OS SCREAM AS CARTER CLIMBS
*834/6	1:01.56 ✓		WE SEE A BODY FALL INTO AND OUT OF FRAME
*835/1	1:02.02		CARTER STOPS AND LOOKS QUIKLY DOWN AT THE BODY AS IT HIT'S THE GROUND
*837/11	1:03.77		CARTER SHAKLING HIS HEAD "AHH HELL NO."
*839/0	1:04.65		PAUSE IN DIA. AS CARTER CLIMBS BACK DOWN AS CAM. TILTS DOWN WITH HIM
*841/13	1:06.52		CAM, REVEALS THE BODY AS CARTER JUMPS DOWN
*843/9	1:07.69		CARTER "LEE I'M TAKING THE STAIRS!"
*846/15	1:09.94		PAUSE IN DIA. AS CARTER RUNS OUT OF FRAME
*847/14	1:10.57	CUT	FS LEE AS HE CONT. TO CLIMB UP THE SCAFFOLD
*848/10	1:11.07		LEE SWINGS AWAY A FOOT COME INTO FRAME TRYING TO KICK HIM
*850/11	1:12.45		ANOTHER GUARD TRIES TO KICK LEE AS HE TURNS AND MOVES HOLDING THE SCAFFOLD

"RUSH HOUR 2" 1M5 Page 3 6/7/01 2:33 PM

FIG. 7.5. *Instructions to Film Editor. Rush Hour 2 Timing Notes.*

The sprocket system is based on an obsolete procedure from the cinematographer's early days when music editors punched holes in the actual film (for creating streamers the music editor scraped the film, and also punches—holes that were actually punched into the film). These procedures are not used anymore because computers now generate this information.



Frames and Fractions	Music Editor Information	Frames and Fractions	Frames and Sprockets
7.000	7-0	7 . FR	7FR . 0 hole
7.125	7-1	7 . 1/8 FR	7FR . 1/2 hole
7.250	7-2	7 . 1/4 FR	7FR . 1 hole
7.375	7-3	7 . 3/8 FR	7FR . 1 1/2 hole
7.500	7-4	7 . 1/2 FR	7FR . 2 holes
7.625	7-5	7 . 5/8 FR	7FR . 2 1/2 holes
7.750	7-6	7 . 3/4 FR	7FR . 3 holes
7.875	7-7	7 . 7/8 FR	7FR . 3 1/2 holes

FIG. 7.6. *Sprocket System*

Free Time and Clicks in One Cue

A music scene might start with free time, but then somewhere within the cue, a click track is needed. For example, the music starts under dialogue—maybe a love scene or other type of scene that requires flexible, expressive, rubato techniques. Then, in the same cue, it is necessary to change gears. A frantic chase or confrontation follows, and more precise synchronization becomes necessary. The bar before the change to the click track should not be too busy, and a trill or any other device with a fermata would allow counting four warning clicks at the new tempo.

Through a computer of the music editor’s information, the composer may find out the timings of the sync points. If a sync point is between clicks, say 10-4 click, between the sync point at 0:48.13 (click 111) and sync point 0:48.57 (click 112), syncopation between beats is necessary in order to catch 0:48.32.

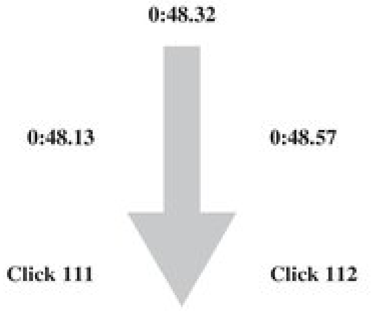


FIG. 7.7. *New Sync Point at 0:48.32*

In many cases, the syncopation does not have to be exact. The human eye and the human ear can adjust to a fraction of a second anticipation or elimination. Otherwise, a neighboring click should be found. For the composer, hundredths of a second are generally disregarded; tenths of a second are accurate enough. Nevertheless, hundredths of a second are important to the music editor.

The following chart shows the relationship between music tempo indications and film speed:

Presto = 6 to 8 frames

Allegro con brio = 8 to 10 frames

Allegro = 10 to 12 frames

Andante = 12 to 15 frames

Andante moderato = 15 to 21 frames

Lento = 21 frames or slower

CHAPTER 8

Dialogue and Sound Effects

MUSIC UNDER DIALOGUE

There is a relationship between music and phonetics. Vowels are the equivalent of sounds of determined pitch; consonants are the equivalent of sounds of undetermined pitch.

In all languages, the number of consonants is much more predominant than the number of vowels. For this reason, in music under dialogue scenes, instruments like the snare drum, castanets, tenor drum, maracas, bass drum, etc. are to be avoided, so as not to conflict with the consonants and make the dialogue unintelligible.

The intensity of the dialogue is also to be taken into consideration. If the characters are screaming, the music can be louder. When the voices are normal, the music should be soft (p), and in intimate scenes, it should be pianissimo (pp).

Choirs should generally be avoided when underscoring dialogue, mostly because of the danger of confusion. But it is not impossible to imagine a vocal ensemble humming under dialogue. In the film *Tango*, I wrote a piece called “La Represion” that includes a very large choir. However, it was written for a ballet and no dialogue was used.

(ON NEXT 2 PAGES)

LA REPRESION (from “Tango”)
By LALO SCHIFRIN
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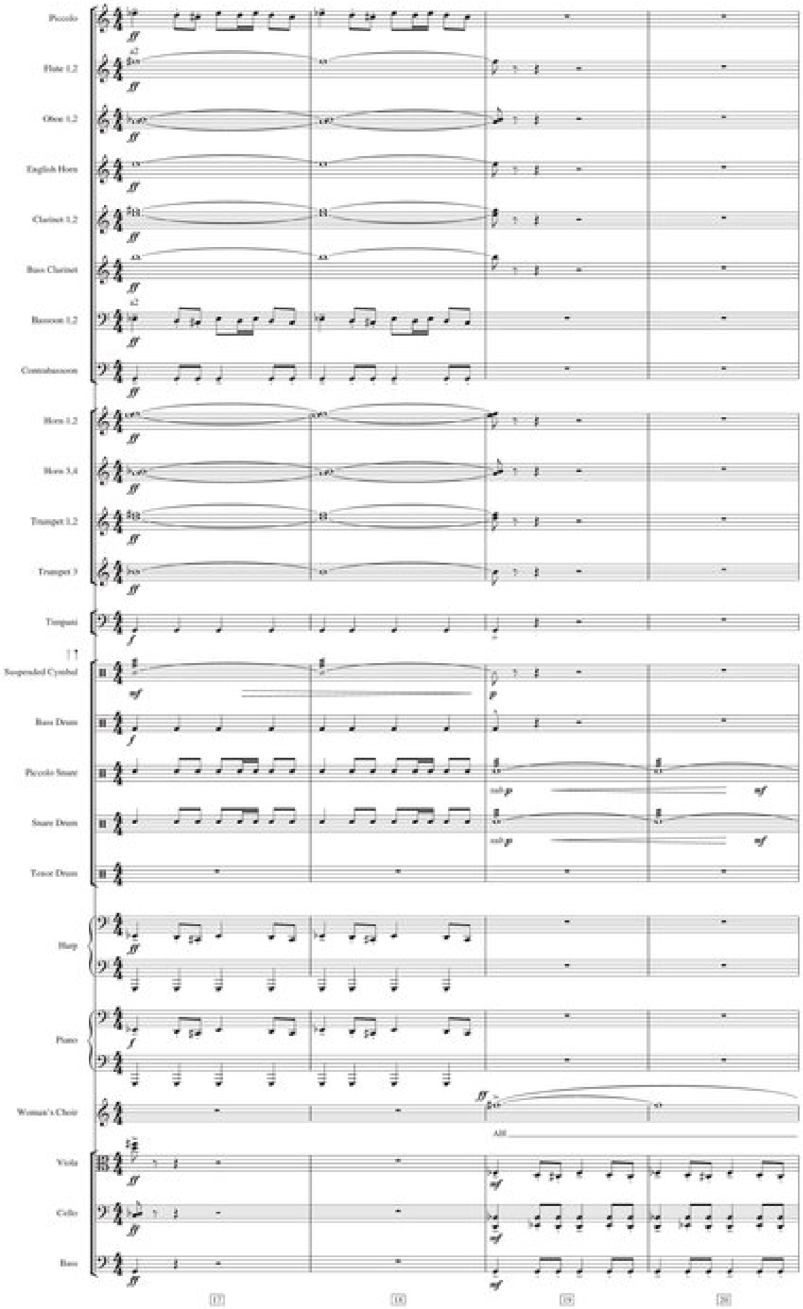
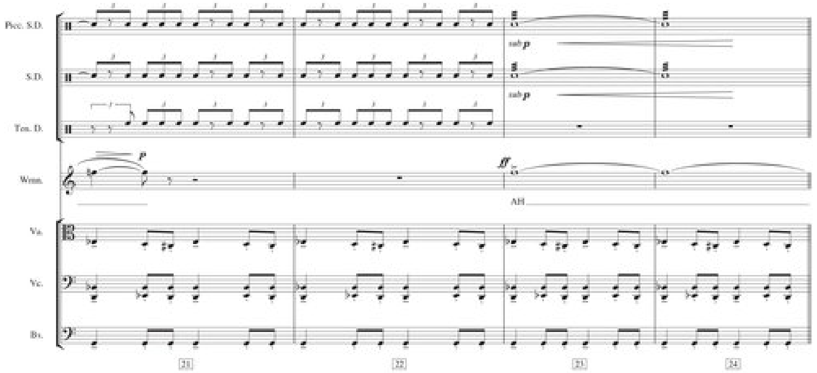
FIG. 8.1. *“La Represion” (Tango)*

La Represion

TANGO





The great secret of opera composers is the way they do not cover the voices, especially in the soft passages. In the opera theaters, the performers sing without microphones. Today's aspiring composer should study the scores of Verdi, Donizetti, Bizet, and Mozart operas such as *Don Giovanni*, *Così fan tutte*, and *Le Nozze di Figaro*.

Studying Debussy's *Pelléas et Mélisande* is a must from every point of view, not only for how to write under dialogue, but also how to approach drama, menace, passion, etc., from a musical point of view. Wagner operas are not recommended in this aspect, because the German composer had especially powerful singers to express his ideas.

The opera composers created an illusion, in order to make us believe that a tutti orchestra was playing in some of the big climaxes. Their secret was to build almost to the point that the performer reaches the high note, but then withdraw the loud instruments in the orchestra just before, keeping just the softer instruments to sustain under the voice.

Music such as this mp clarinet melody would work well under dialogue:

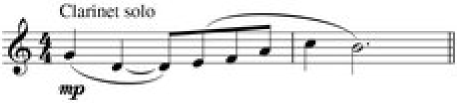


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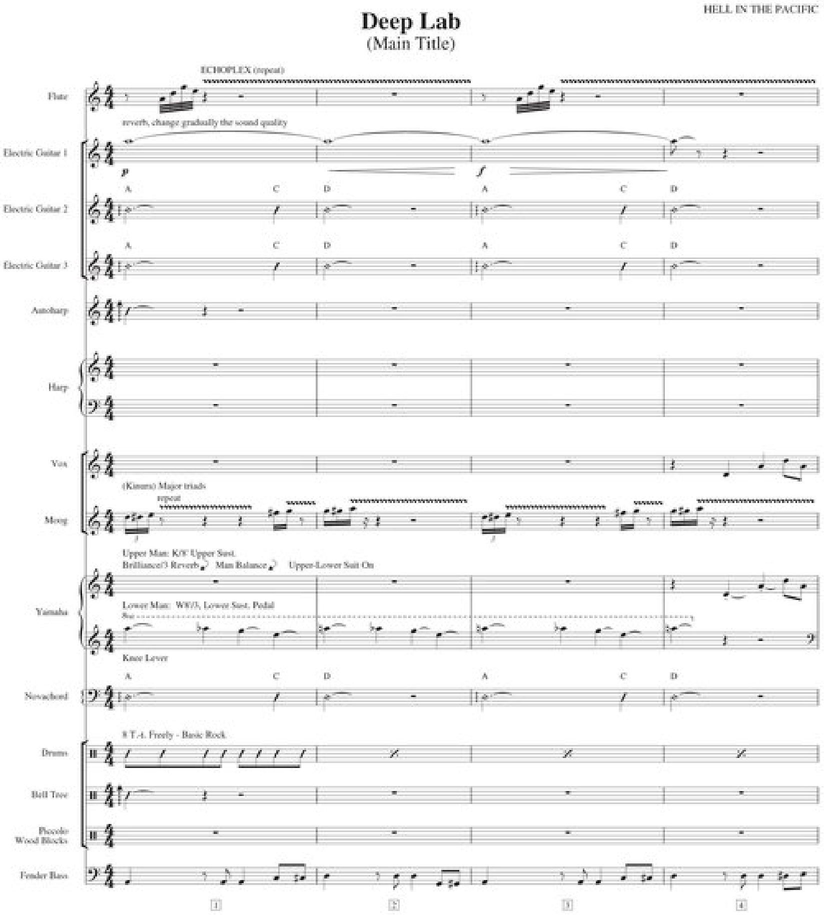
FIG. 8.2. *Scene under Dialogue*

USING SOUND EFFECTS AS MUSIC

A soundtrack is a combination of dialogue, sound effects, and music. There is a style of music based on the manipulation of noises called "musique concrete," originating in the work of French composer/theorist Pierre Shaeffer. Shaeffer took the recorded sound of a door opening, and with magnetic tape, he created canons, counterpoint, repetitions, retrograde motion, rallentandos, accelle-randos, and many other permutations.

In film and television, music interacts very closely with sound effects. Here is my example of a cicada sound in *Hell in the Pacific*.



DEEP LAB (MAIN TITLE, from "Hell in the Pacific")
By LALO SCHIFRIN
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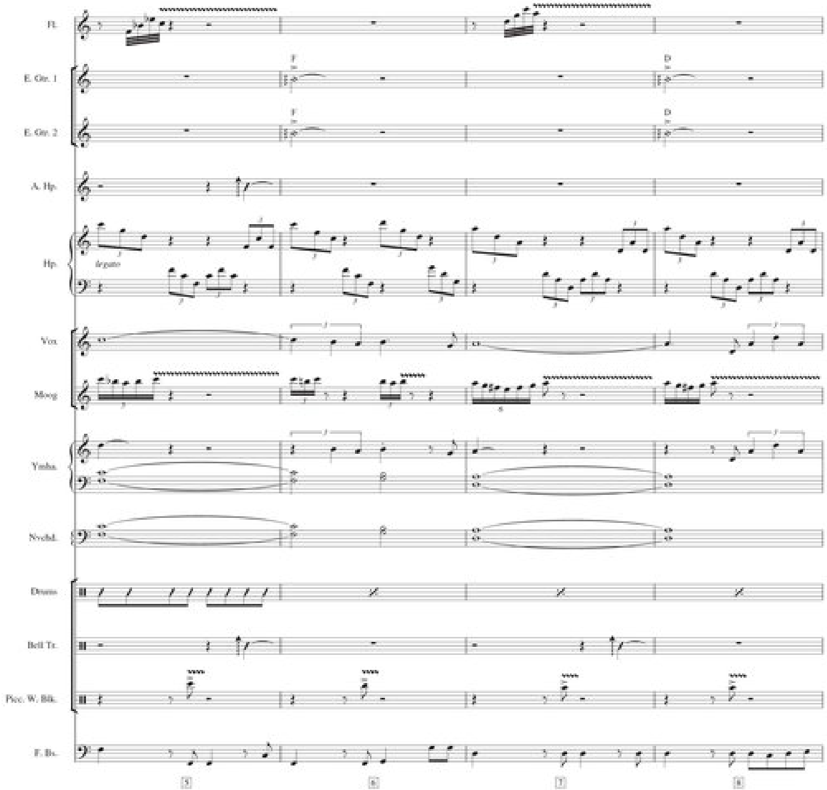
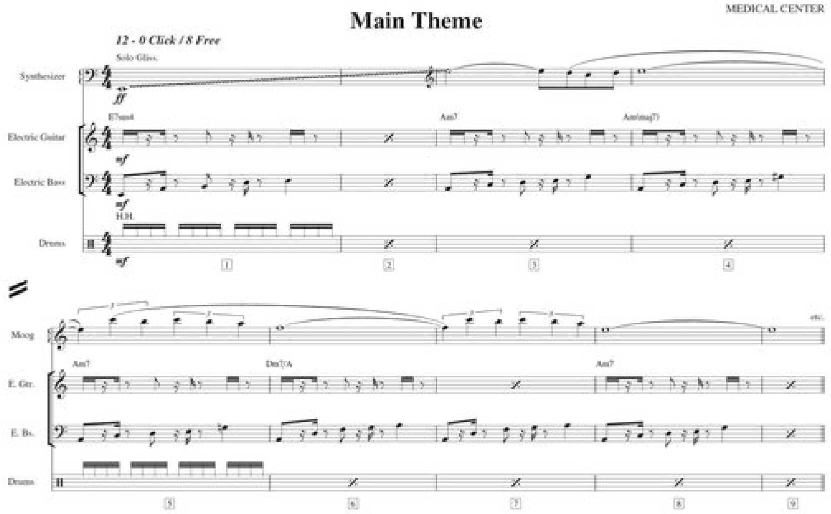
FIG. 8.3. *"Deep Lab" (Hell in the Pacific)*



In the 1952 movie *Viva Zapata*, directed by Elia Kazan, the great American composer Alex North created a unique approach in this area: during the Mexican civil war, the rebels prepare an ambush against the Federal troops. They conceive a way of communication by beating stone against stone. This is the alert signal, and a primitive rhythm is established. The music slowly joins the sound effects with pizzicato strings. A whole symphony is taking place as the camera pulls away, and we see a panoramic shot of all the revolutionary men against the rugged Mexican landscape.

In 1970, I had the opportunity to write the pilot episode of a television series, *Medical Center*. The graphic design for the “Main Title” was an animated ambulance driving from the distance toward the camera. I decided to initiate the siren’s sound of the ambulance with one of the first analog synthesizers on the market at that time: the Moog (monophonic, and with very few resources). However, with the help of an expert technician, I was able to accomplish my goal. The result was very satisfying and accepted not only by the producer and the studio but by the network as well. Quincy Jones did something in the same vein for *Perry Mason,* where he used a parody of a police siren.



THEME FROM MEDICAL CENTER
By LALO SCHIFRIN
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FIG. 8.4. *Main Theme from Medical Center*

In television themes, the idea is to create a distinctive music that announces series episodes. If the viewer is in the kitchen having a soft drink, the television set's theme announces the coming attraction, like a musical logo. By paying attention to the sounds around us, such as cardiovascular monitors and other equipment for hospital scenes, or windshield wipers, thunder, etc., the composer eventually may find an opportunity to integrate or mimic these sounds in the music.

Also, let's not forget that many dances are a combination of sounds and music, like the military march, which emulates the sounds of soldiers' steps.

Animal sounds have been the focus of attention from many composers through music history, from bird songs in Beethoven's "Pastoral" Symphony to Messiaen's *Oiseaux Exotiques*.

With the advent of digital instruments, sound effects are increasingly being created electronically. Today's composers can easily combine sound effects and music. This is an area that can stimulate the composer's creative energy and produce very interesting results.

CHAPTER 9

The Function of the Human Voice

AS BACKGROUND MUSIC

Most instruments imitate the human voice as “the most beautiful instrument.” The use of choirs in films has become more and more prevalent. One of the best examples is Jerry Goldsmith’s score for *The Omen*. And perhaps you’ve heard my use of a single voice in *Dirty Harry*.

In *Les Felins* (*Joy House*, in the U.S.A.), I scored a chase with an ensemble of singers that started pianissimo, with closed mouths. An electric bass and percussion help to penetrate the rhythm of the scene. The music was aleatoric. Each member of the vocal group was instructed to sustain their lowest possible note until they ran out of air. After they breathed, they returned one step higher and louder. At around a third of the way into the cue, they opened their mouths and sang “AH!”—and continued the same procedure until they were screaming toward the end of fortissimo. Unfortunately, the soundtrack was never released and the score and parts were lost, but it would have been a very effective and dramatic underscore.

In order to deal with the different possibilities of writing for human voices, it is essential to remember that every singer has her or his type of voice, and even the quality, character, and range varies from one to the other.

The following is a chart of vocal ranges:

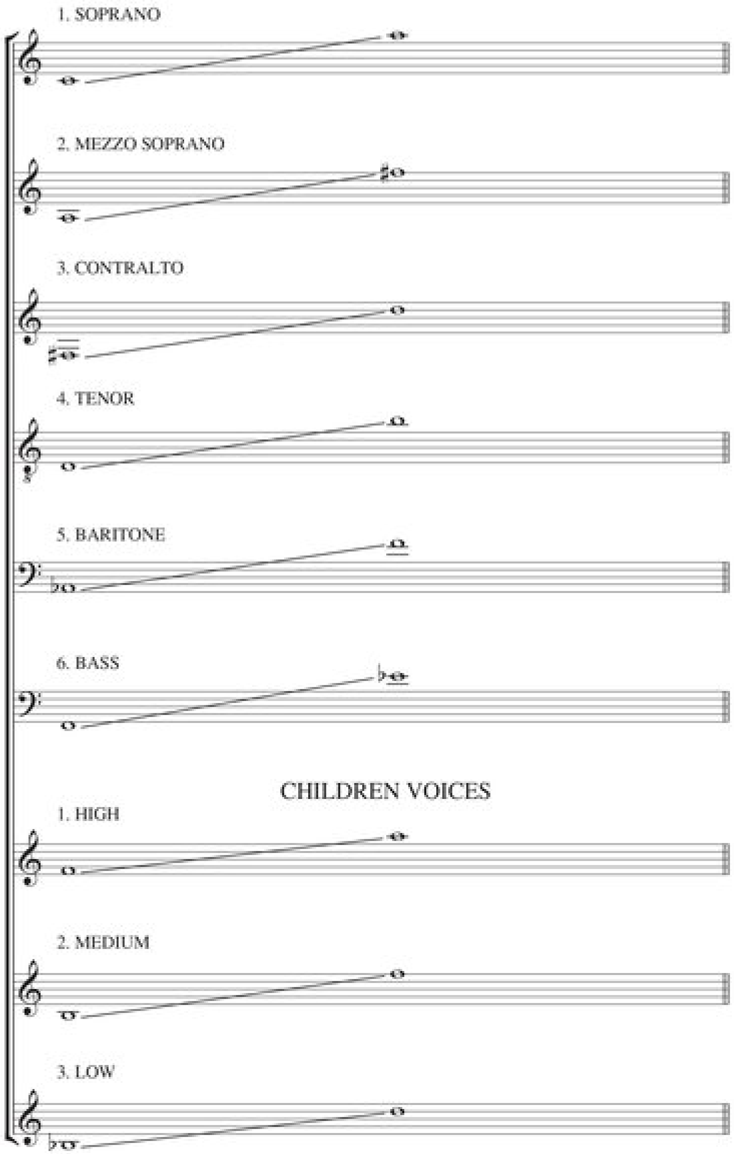


FIG. 9.1. *Vocal Ranges*

For adults, there are two registers: from the chest and from the head/falsetto.

These guidelines are very flexible. Soloists can reach lower and higher notes, but their use in film and television music is negligible. It would be possible to write for a soprano solo under a comedy scene in grand opera style. However, this approach being dangerous shouldn't stop a composer from being bold. Conviction, in this case, should be the only guideline (besides the director's and the producer's opinions).

Children's voices should not be subject to fatigue. Avoid writing passages for children that entail long periods of time in the extreme registers.

Polyphonic choirs can perform ornaments, trills, and all kinds of passages, if the writing is vocal and with good melodies even in the inner voices. Mixed choirs are traditionally written in four parts. If there is a need for more parts, the sections can be divided.

Difficult intonations are to be avoided. Singers hired to perform studio sessions are very good sight-readers, but they do not have the advantage of being able to learn the music prior to the recording (unlike opera companies or church choirs).

Human voices could be used as orchestral imitation, like the "Kyrie" from Berlioz's *Requiem Mass*, or the "Frogs Choir" from Ravel's *L'enfant et les sortilèges*.

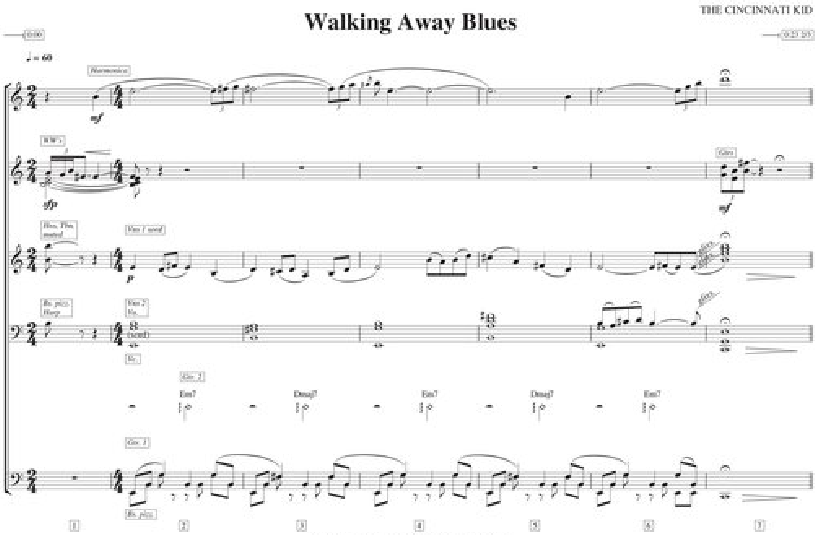
AS A SONG

During the "golden age of American cinema," from the 1930s to the 1950s, there was an enthusiastic growth of the American musical theater, especially in New York City. Songwriters such as the Gershwin brothers, Vincent Youmans, Richard Rogers, Irving Berlin, Harold Arlen, Cole Porter, Jerome Kern, and many others burst like fireworks on the musical scene. And Hollywood did not ignore their popular appeal.

Songs in movies and television are used in many styles: in the main titles (as a prologue), in the end credits (as a recapitulation), and during the movie or show (as commentary). Another way is when the song is part of a scene: in a live performance (night club, theater, or any other venue). This style is called "source" music (coming from a visible source). There is also still the possibility of featuring songs in musicals that are adapted to the screen. One of the most successful Broadway shows made into a movie is *West Side Story*, by Leonard Bernstein and Steve Sondheim.

In the 1960s and 1970s, there were great examples such as "Mrs. Robinson" by Simon and Garfunkel (used in *The Graduate*) and "The Way We Were" by Marvin Hamlisch and Alan and Marilyn Bergman (from the movie of the same title). These were songs that, because of their transcendence, must be mentioned.

Songs are also used to promote the films. If a particular song from a movie or television show becomes popular, it's a great way for producers and studios to market their own products. This song from *The Cincinnati Kid* (mentioned in a previous chapter) was used in the end credits.



WALKING AWAY BLUES (from "The Cincinnati Kid")
By LALO SCHIFRIN
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FIG. 9.2. *"Walking Away Blues" (The Cincinnati Kid)*

When a particular song from a film is played by radios twenty-four hours a day, obviously, production companies benefit from these kinds of marketing techniques.

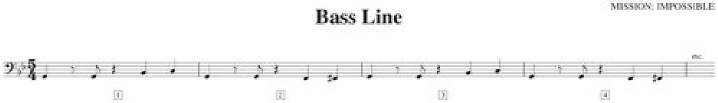
In the 1950s and 1960s, with the rock 'n' roll explosion of Elvis Presley's "Jail House Rock" and the Beatles' "Yellow Submarine," it was also especially common to use songs in film.

CHAPTER 10

Cinematic Devices

THE USE OF OSTINATO

An ostinato, also called ground bass, is a recurrent motive. (“Ostinato” comes from Italian, and it means “obstinate.”) The most frequently used ostinato forms in film and television are ground motive and ground bass, also called basso ostinato.



MISSION: IMPOSSIBLE THEME
from the Paramount Television Series MISSION: IMPOSSIBLE
Music by LALO SCHIFRIN
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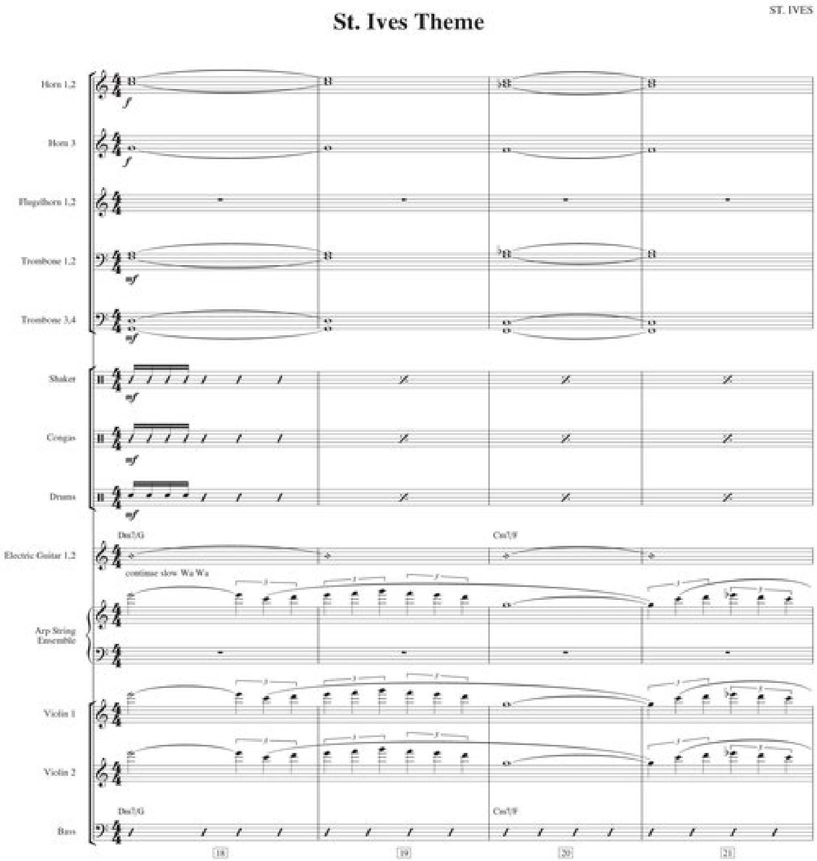
FIG. 10.1. *Bass Line from Mission: Impossible*

The ostinato form works well for dramatic or comedy music because it feels as though it’s moving in “the same direction as the film.” The ostinato’s repetitions are in accordance with the film’s form, which is also repetitive images.

A relatively new American school of music has developed by the use of ostinatos: minimalism. Some of its critics claim the minimalist composers develop their themes by sheer repetition. One of the most relevant composers of this school is Philip Glass who wrote the scores for *Kundun*, *The Hours*, *Notes on a Scandal,* and many others.

Sequence is a variation of the ostinato form in which the recurrence of a motive occurs at strict intervallic changes (modulating intervals).



THEME (from "St. Ives")
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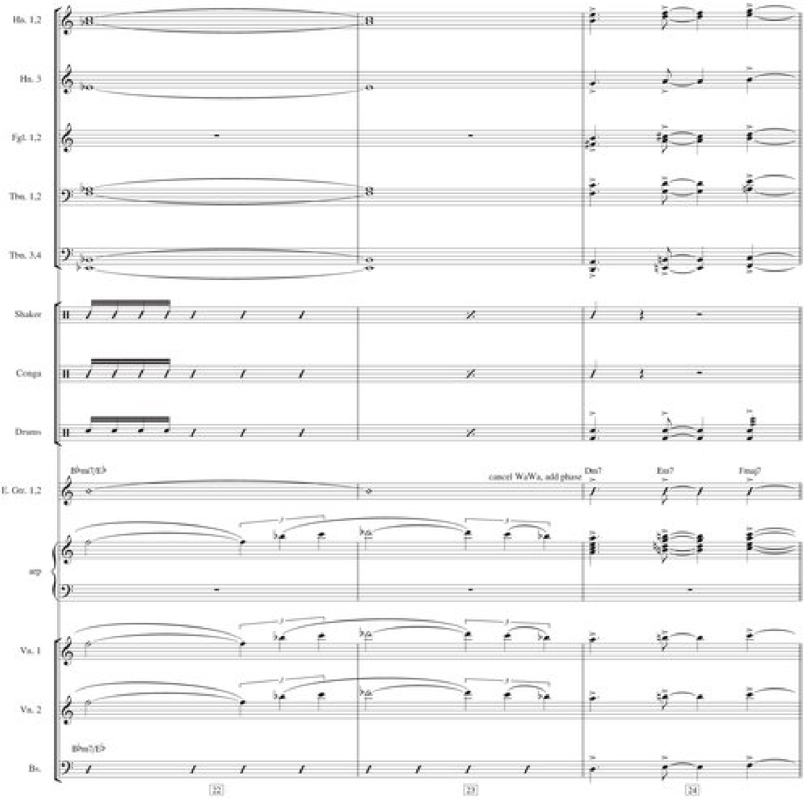
FIG. 10.2. *Theme from St. Ives*



FLASHBACKS

In the film *Rashomon*, the Japanese filmmaker Akira Kurosawa presents three witnesses giving their accounts of a crime that has been committed. The three of them have seen different versions, and in the form of flashbacks, we can see the same crime through their different eyes.

Not always does a flashback need a score, but once it does, the camera starts moving, and usually that is the spot where music starts. This is the introduction to the real flashback. And when we are about to return to the present, the scene “dissolves” the same way in which the introduction was approached, such as a solo harp glissando.

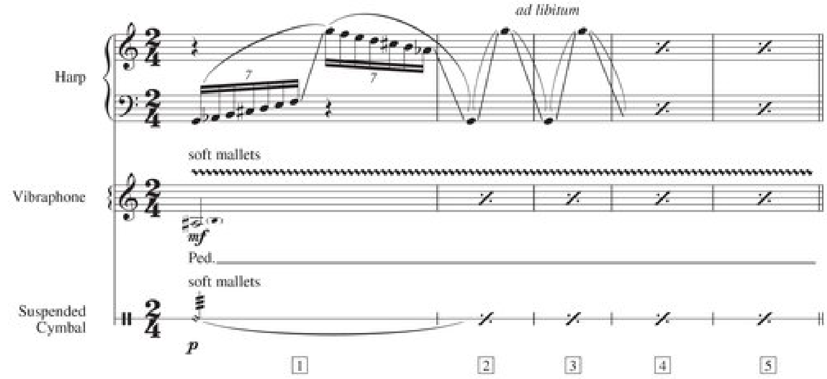


FIG. 10.3. Flashback

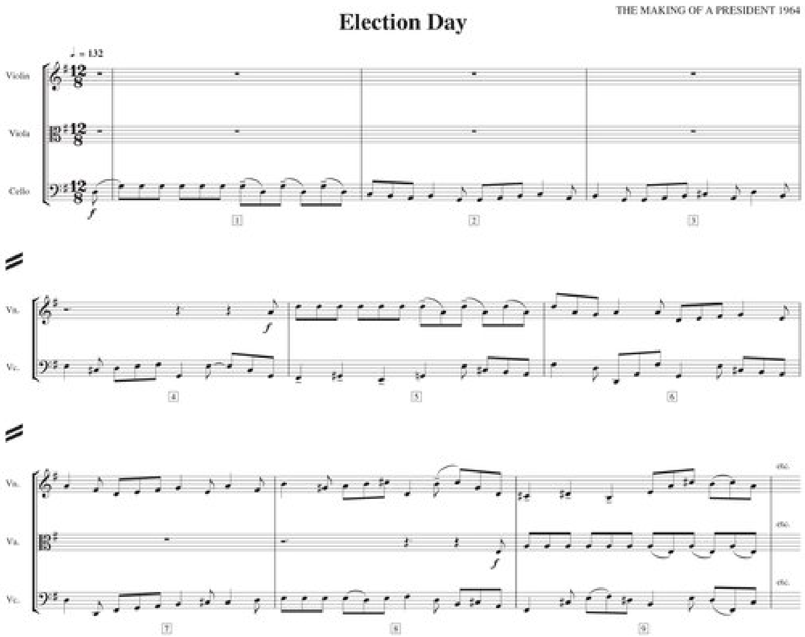
During the flashback itself, the music could be nostalgic, reminiscing, chilling, dramatic, tragic, etc. The texture should be thin unless there is no dialogue. The possibilities are infinite, and it is impossible to establish guidelines. The composer has to approach it as a scoring entity that is unique. Even my “harp” example, which is very common, can be replaced by other devices.

MONTAGES

A film *montage* is a combination or sequence of images. Like the loose pages of a book, the music for the montages is the binding element. The composer should write a straightforward piece and disregard most of the disconnected or loosely edited images unless there are sync points suggested by the filmmaker.

Election Day is a television documentary based on Theodore White’s book, which, like a thriller, narrates the events of the 1964 presidential election after John F. Kennedy’s death. All the intrigue, conflicts, and arguments by the different participants lead to the day of suffrage. An animated map of the United States shows the different regions of the country, and the photography reveals the people using their right to vote.

My music vigorously reflects the question mark. I purposely use a fugato technique, enfolding the different lines of the orchestra coinciding with the country’s regions and the energy of the voters.



ELECTION DAY (from "The Making of a President 1964")
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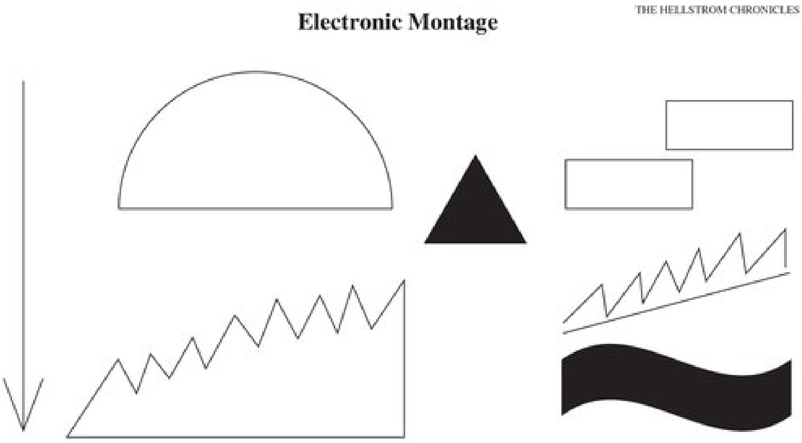
FIG. 10.4. *"Election Day" (The Making of a President)*

In *Enter the Dragon*, there is a montage of the three protagonists arriving to Hong Kong to eventually face the antagonist, Han.

The film *The Hellstrom Chronicles* is a "science fact" film in which writer/ director Wallon Green proposes that after all kinds of catastrophes, nuclear wars, and natural disasters, the insects are the only beings that are going to survive because of their genetic resilience. In "The Montage," which was performed by electronic instruments, I indicated the score in an unconventional way.



THE MONTAGE (from "The Hellstrom Chronicles")
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FIG. 10.5. *Electronic Montage (The Hellstrom Chronicles)*

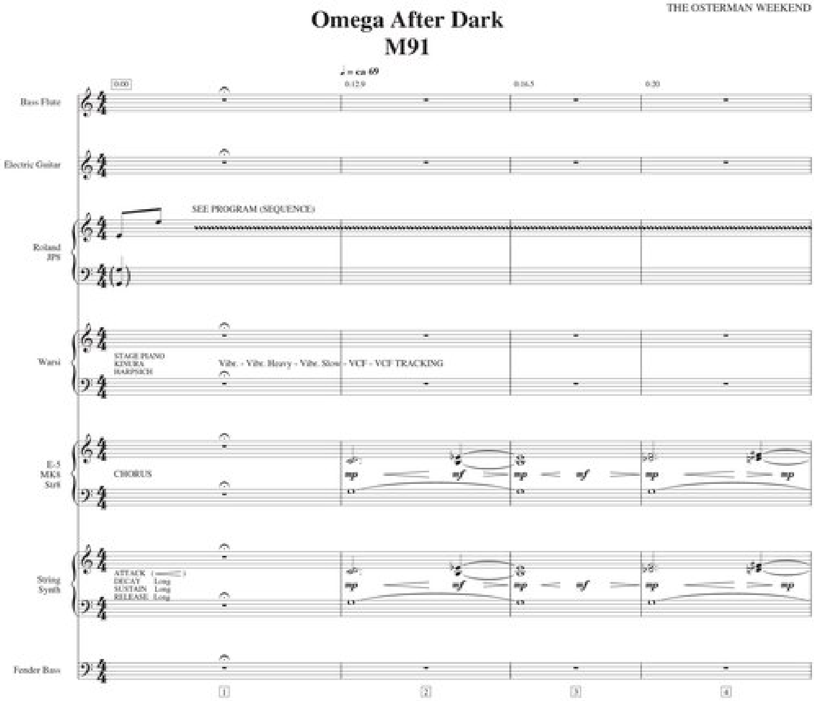
In *Dirty Harry*, Don Siegel directed a very different type of montage. Inspector Harry Calahan and his partner drive through the North Beach section of San Francisco, also known as Broadway. There are many night clubs next to each other, and Don asked me to write different types of music for every one, so rock 'n' roll comes from one club, jazz from another, a vocal song from the next one, etc. This montage broke all the rules about montage music. Instead of one line, I had to score different kinds of styles. In the dubbing session, Don instructed the music engineers to start softly, gradually get louder to the point where the car is in front of the club, and then get softer again—but before it disappears, the music of the next club starts to get louder, and so on. This was a very effective way to create the impression of a real car ride through this section of San Francisco.

SLOW MOTION

Many critics attacked the great American filmmaker Sam Peckinpah for his excessive use of slow motion devices in *The Wild Bunch*. They claimed that the movie was a glorification of violence. He dismissed their opinion, saying that on the contrary, slow motion techniques showed the human nature of cruelty by accentuating the extreme violence of certain scenes.

I had the opportunity to work with him in *The Osterman Weekend* for Columbia

Pictures. In this project, he used his incredible mastery of the Seventh Art to create a multiple atmosphere of intrigue, treason, and paranoia. The characters in the movie are always observed… and it is we who are observing (through the virtuoso camera work!). My music in the slow motion scenes could not reveal who was observing and who was following, but the score style was unfolding to the very end.



OMEGA AFTER DARK (from "The Osterman Weekend")
Music by LALO SCHIFRIN
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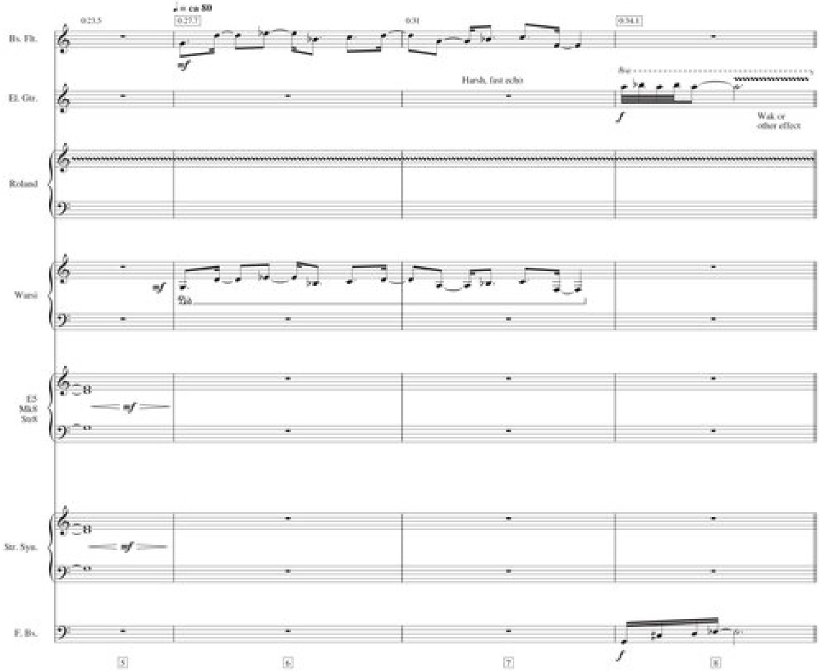
FIG. 10.6. *Omega After Dark (The Osterman Weekend)*



In action scenes, ironically, slow motion does exactly the opposite of its function. When actors are running, fighting, jumping, etc. in a strange psychological twist, the audience's perception separates the knowledge of the slowdown with the belief that there is some kind of acceleration on the screen.

In order to score slow-motion scenes, if the characters are running at normal speed, the music should be fast and vigorous until the slow motion's sync point where all becomes "suspended belief." Perhaps a roll of soft mallets on suspended cymbals, away from the bell, would do the work.

SPLIT SCREEN

As far as music is concerned, *split screen* (where the image is divided into multiple simultaneous images) functions as a montage. The unifying action of the score brings together the different images on the screen.

Television shows like *C.S.I. Miami* often use this device during the scientific analyses of their forensic investigations (montages are prevalent as well).

CHAPTER 11

Ethnic and Period Music

Storytelling in films may take us to different locations or different historical periods. It is relatively easy to paraphrase instrumental dances from other cultures, especially if their use in the film is coming from a "source" (live musicians, radio, jukeboxes, etc.). If they are live musicians, the composer must observe what instruments they are playing. Unfortunately, many players of ethnic music who perform in restaurants and clubs do not sight read, which may slow down the recording session. It happened to me once, where I hired a special bass player to perform Yugoslavian music in one of my early movies. After that experience, I learned to "mimic" the authentic sounds by mixing Western instruments, like unison oboe, violin, banjo, and mandolin, and asking the musicians to play a little "out of tune," since many civilizations in North Africa or the Middle East do not use the temperate scale and are able to perceive microtonal sounds.

A cimbalom, if available, may be added. Percussion instruments that are particularly evocative of ethnic and period music include finger cymbals and tenor drum (or tom tom) with soft mallets.

Most ethnic music is based on scales. In the Far East, it is usually based on pentatonic scales and their different positions.

One of the principal modes of North African countries and the Middle East is:

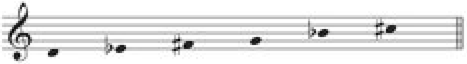


FIG. 11. 1. *North African and Middle Eastern Scale*

The rhythms can be performed by an Indian tabla, which would be quite close to the Arab percussion instruments, especially in the context of the melodic ones.

LATIN AMERICA

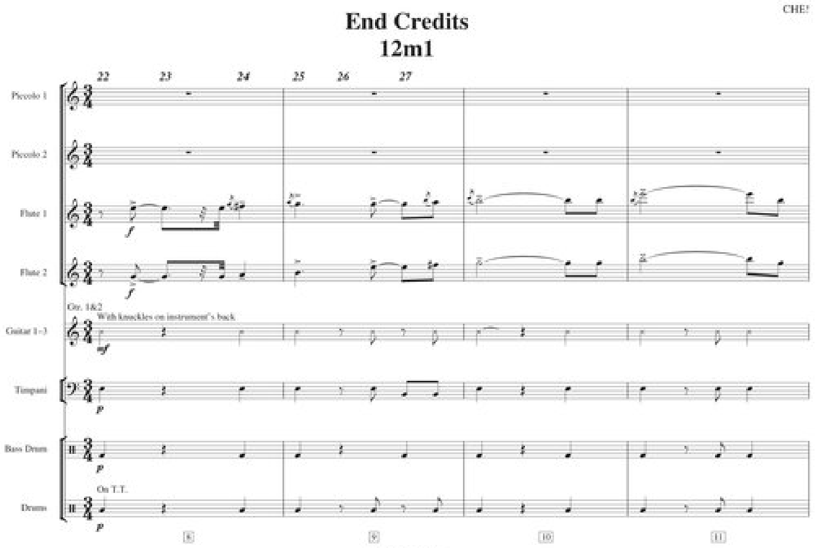
Research, research, and research is the key to paraphrase the music of Bolivia and Peru, which descends from the Incas. The film *Che!* takes place in Bolivia and Cuba. For the Bolivian scenes (Inca influence), the following is an example of my score (see figure 11.2):

2 voices:

Piccolo 1 and Flute 1 unison
Piccolo 2 and Flute 2 unison

The rhythm is strummed by acoustic guitar and tiple (a small guitarlike instrument) in G. This instrument effectively imitates the "charango," which the Indians usually build with the body of an armadillo, strung like a mandolin.

I did play a recording of this cue and other similar ones to some musicologists that were visiting from Bolivia. They didn't want to believe that the music was recorded in a Hollywood studio by professional musicians.



CHE! (END CREDITS)
By LALO SCHIFRIN

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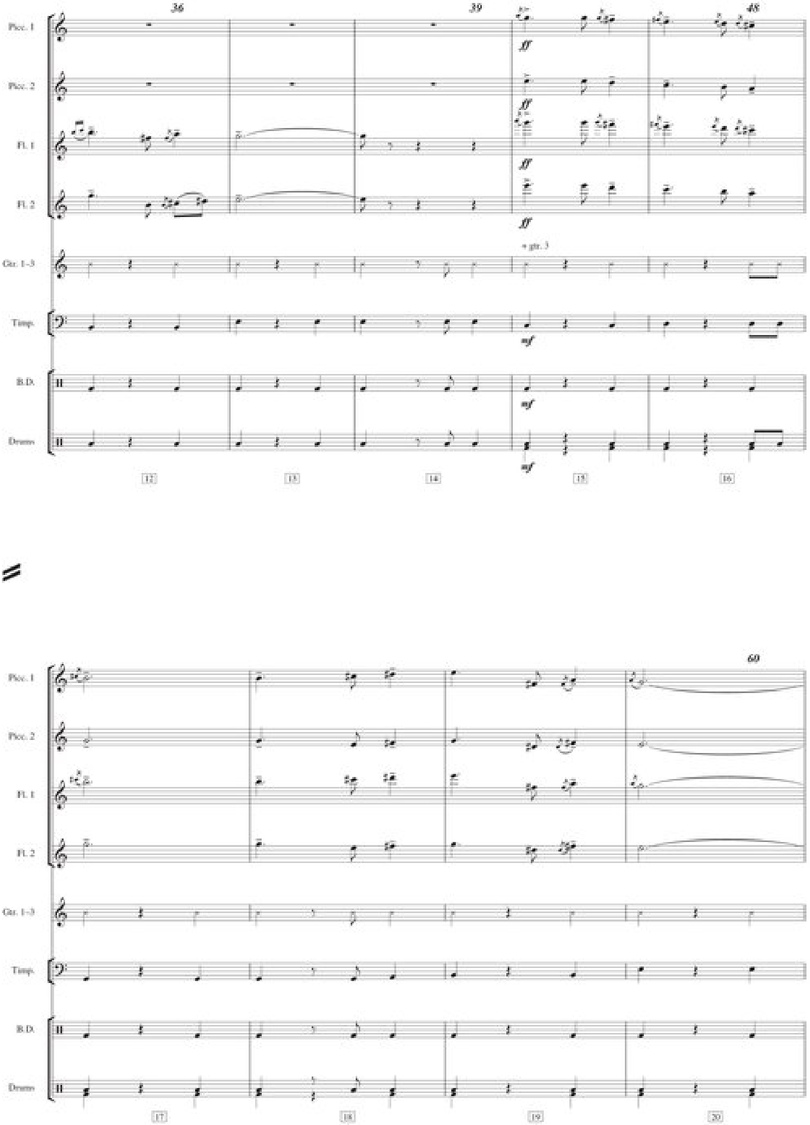
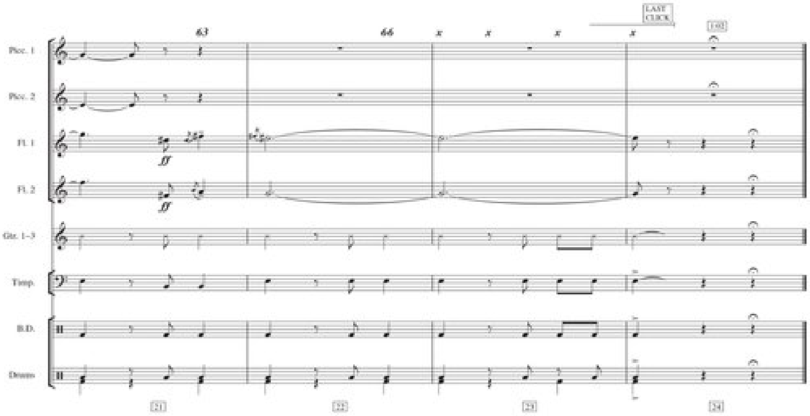
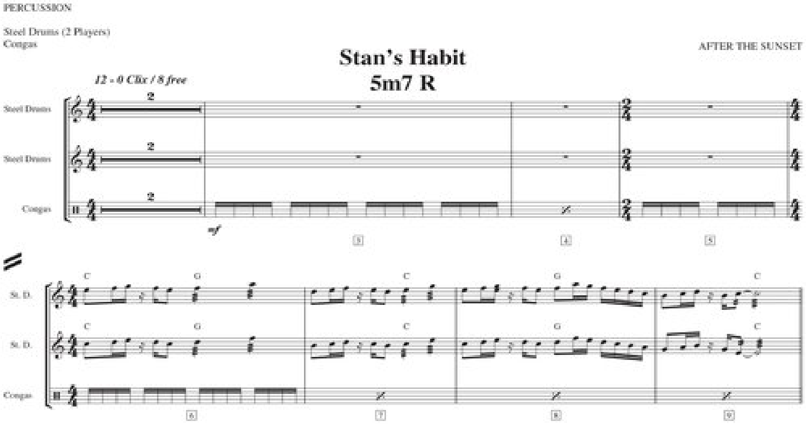
FIG. 11.2. End Credits (Che!)


36
39
48
60
Picc. 1
Picc. 2
Fl. 1
Fl. 2
Gtr. 1–3
Timp.
B.D.
Drums
ff
ff
ff
ff
+ gtr. 3
mf
mf
mf
12
13
14
15
16
Picc. 1
Picc. 2
Fl. 1
Fl. 2
Gtr. 1–3
Timp.
B.D.
Drums
17
18
19
20



In the movie *After the Sunset*, directed by Brett Ratner, I wrote the music of the last scene ("Happy Ending") in the style of Bahamas folk music. The whole film takes place in the islands. Since in the Caribbean, the orchestras include a whole family of steel drums that were not available in Los Angeles (in the necessary quantity), I used two or three in combination with a digital sample of steel drums. The result was very satisfactory, and the movie really had a happy ending.



STAN'S HABIT (from "After the Sunset")
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FIG. 11.3. *"Stan's Habit" (After the Sunset)*

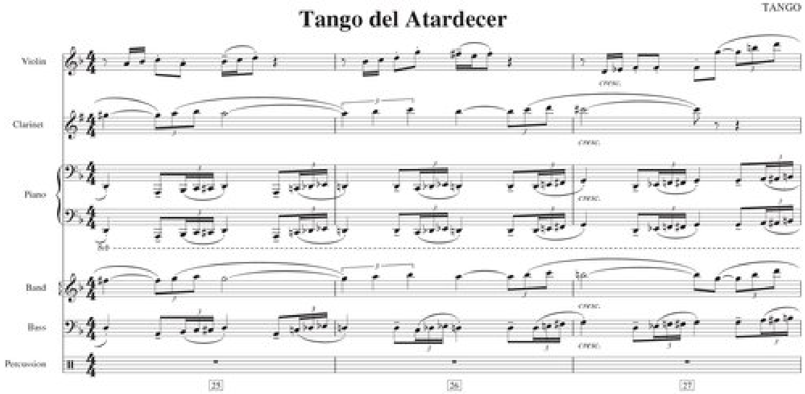
TANGO

Through the years, I developed a demographic theory of ethnic music: the sounds and styles of the countryside remain the same for centuries, reflecting the living customs of its inhabitants. Despite the industrialization of agriculture, the habits of the people move very slowly, and they keep a static tradition. On the contrary, in the cities, everything continuously grows and changes. Music is more dynamic, constantly evolving, like jazz, samba, pop songs, etc.

This evolution took place in Buenos Aires, where the tango was born. Carlos Saura is an interesting filmmaker who shoots musical films through dance, like *Carmen,* for which he got an Oscar nomination. Argentinean producer Juan Codazzi offered him to direct a project about tango, and he was intrigued by the idea. They contacted me to meet in Madrid where Saura lives. After the meeting, the two of us went for a walk, and he confessed to me that he likes tango and that his mother was very devoted to this music, but he had no idea about a story (he always writes his screenplay!). So, I said to him, “That is your story.” I suggested to him that like Fellini’s “8½,” he could make a movie about the idea. He proceeded to write the script. He also drew the storyboards and painted them.

Our next meeting took place in Buenos Aires, with the producer, director of photography, music editor, and various technicians. We spotted the music, but there was no film yet. I had to write the score first so Saura could shoot. This process took several weeks because I had to come back to Los Angeles to work on the project and then return to Argentina in order to record.

My example is “Tango del Atardecer,” which is a modern tango and product of the Buenos Aires evolution.



TANGO DEL ATARDECER (from “Tango”)
By LALO SCHIFRIN
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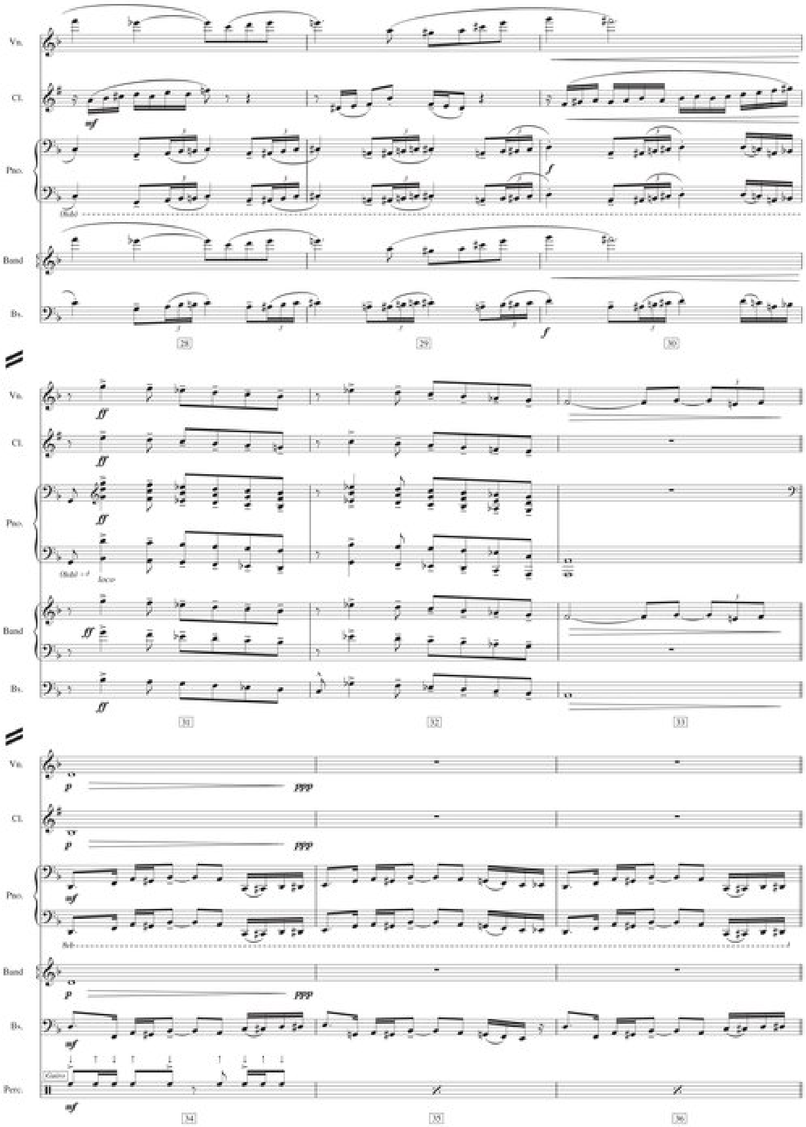
FIG. 11.4. *“Tango del Atardecer” (Tango)*



In the early Romantic era, classical composers such as Chopin and Liszt started to embrace the ethnic music of their countries. A whole movement in that direction flourishes in the second half of the 19th century with musicians such as Glinka, Balakirev, among others in Russia; Albeniz in Spain; McDowell in the U.S.A., etc. In the following century, Stravinsky, de Falla, Bartók, and Villa-Lobos used their national influences as points of departure to create a universal music.

PERIOD MUSIC

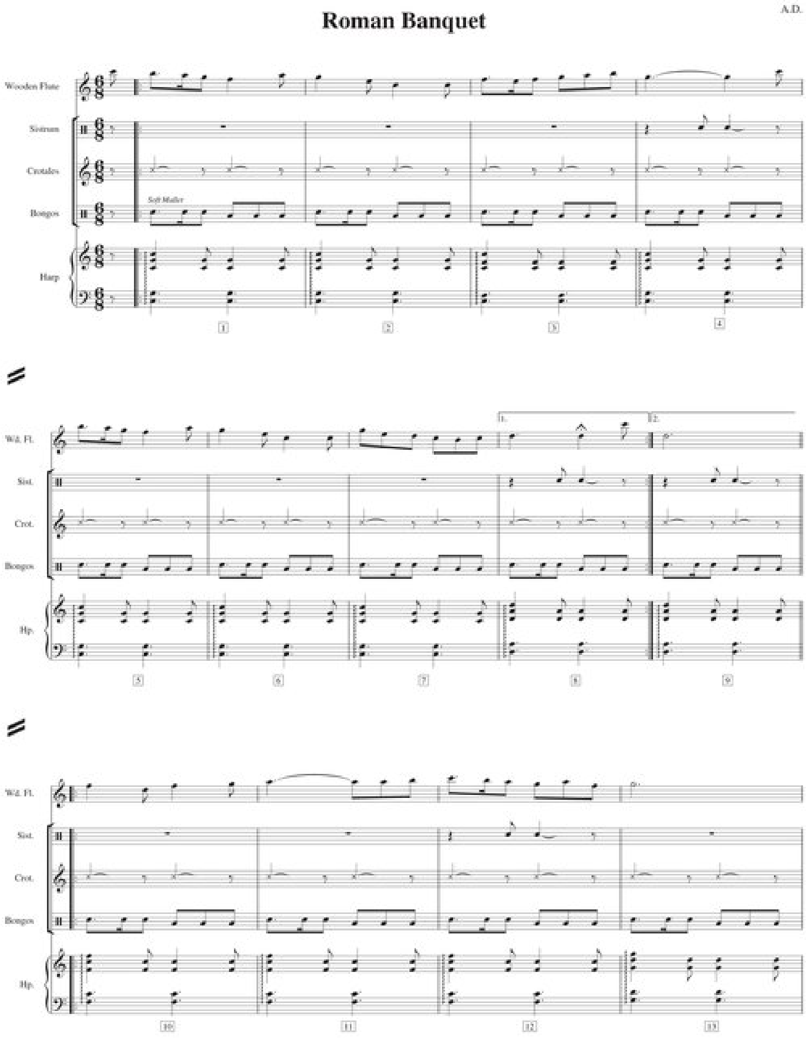
Composers are usually familiar with period music, if they have a certain knowledge of music history.

Here are some representative genres and artists from the major periods of European early music:

Middle Ages:	Byzantine chant, Ambrosian Hymns, and Gregorian chant (13th century), Troubadours and Trouveres (13th century), Mastersingers (14th century)
Late Medieval Music:	Guillaume de Machaut, Guillaume Dufay, Johannes Ockeghem
Renaissance: (Early 16th Century Spanish and Italian Music)	Josquin des Prez, Giovanni Pierluigi da Palestrina, Orlando di Lasso, Tomás Luis de Victoria, William Byrd, Carlo Gesualdo, John Bull
Baroque:	Claudio Monteverdi, Dieterich Buxtehude, Johann Pachelbel, Johann Sebastian Bach, Girolamo Frescobaldi
17th Century:	François Couperin, Johann Cristoph Bach
Late Baroque:	Arcangelo Corelli, Henry Purcell, Alessandro Scarlatti, Antonio Vivaldi, Georg Philipp Telemann, Giuseppe Tartini, Jean-Philippe Rameau
Rococo and Pre-Classical:	Baldassare Galuppi, Giovanni Battista Pergolesi, Jean-Jacques Rousseau, Christoph Willibald Gluck, Carl Philipp Emanuel Bach, Johann Adam Hiller, Johann Christian Bach

The classical, romantic, post-romantic, impressionist, modern, expressionist, and contemporary styles are more accessible to most audiences.

Sometimes composers have to “invent” (the best way they can) a style that is not easy to research. *A.D.* was a television miniseries produced by Vincezo Labella, a historian from the Vatican. The film is the sequel of *Jesus of Nazareth*, and tells the story of how the Christians migrated to Rome from the Middle East and established themselves in that city during the 1st century. During a scene in which a Roman banquet takes place, I had to come up with the music for a dance. Since almost nothing is known about Roman music, I made up the following piece:



ROMAN BANQUET (from “A.D.”)
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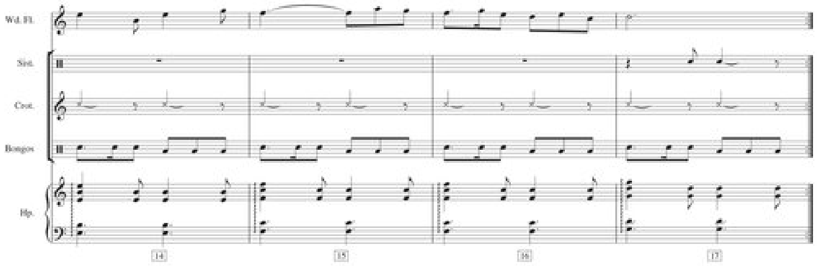
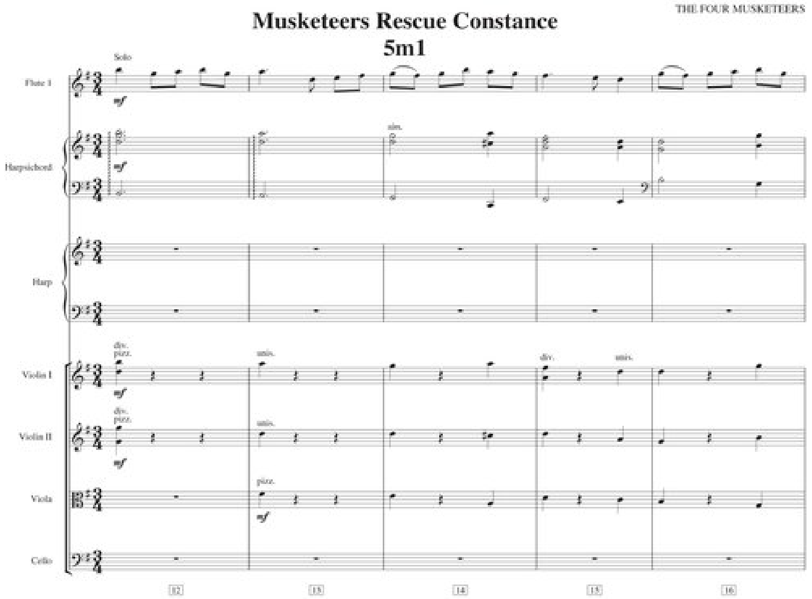
FIG. 11.5. *"Roman Banquet" (A.D.)*



However, in *The Four Musketeers*, directed by Richard Lester, I was more prepared. The Alexander Dumas story takes place in 17th century France. The sequence is almost a silent comedy, and the playful score in Baroque French style.



MUSKETEERS RESCUE CONSTANCE (from "The Four Musketeers")
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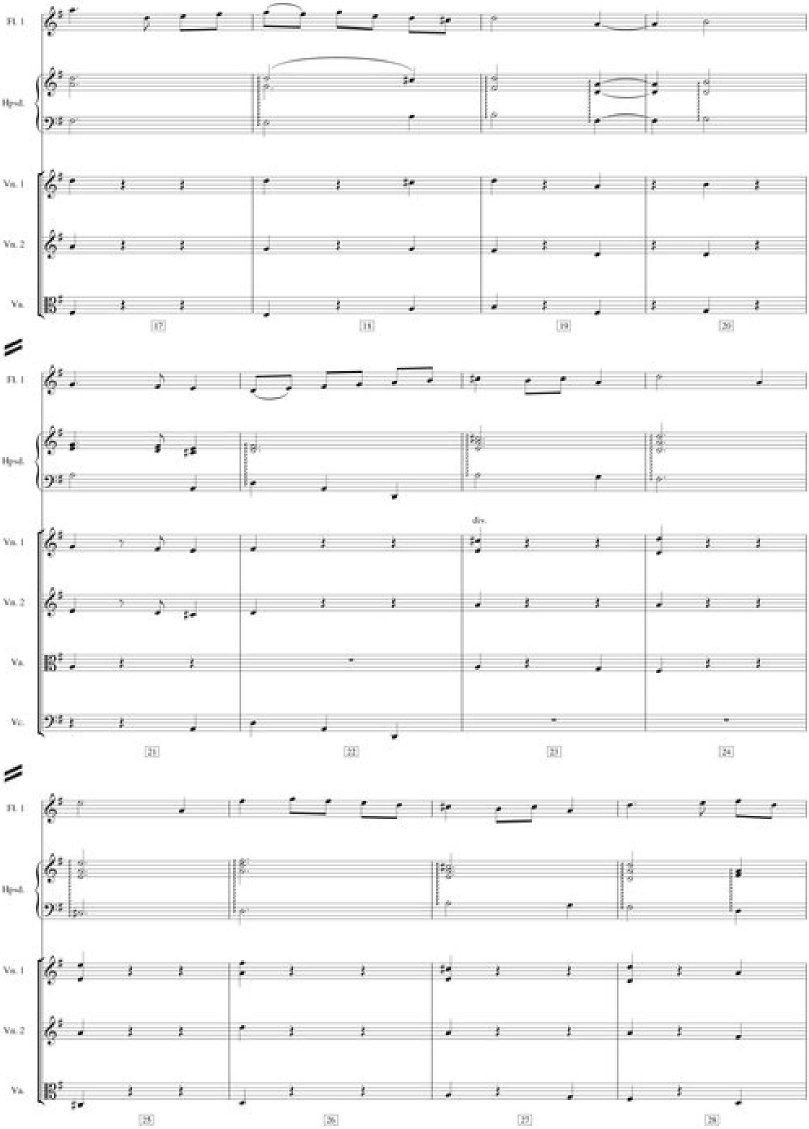
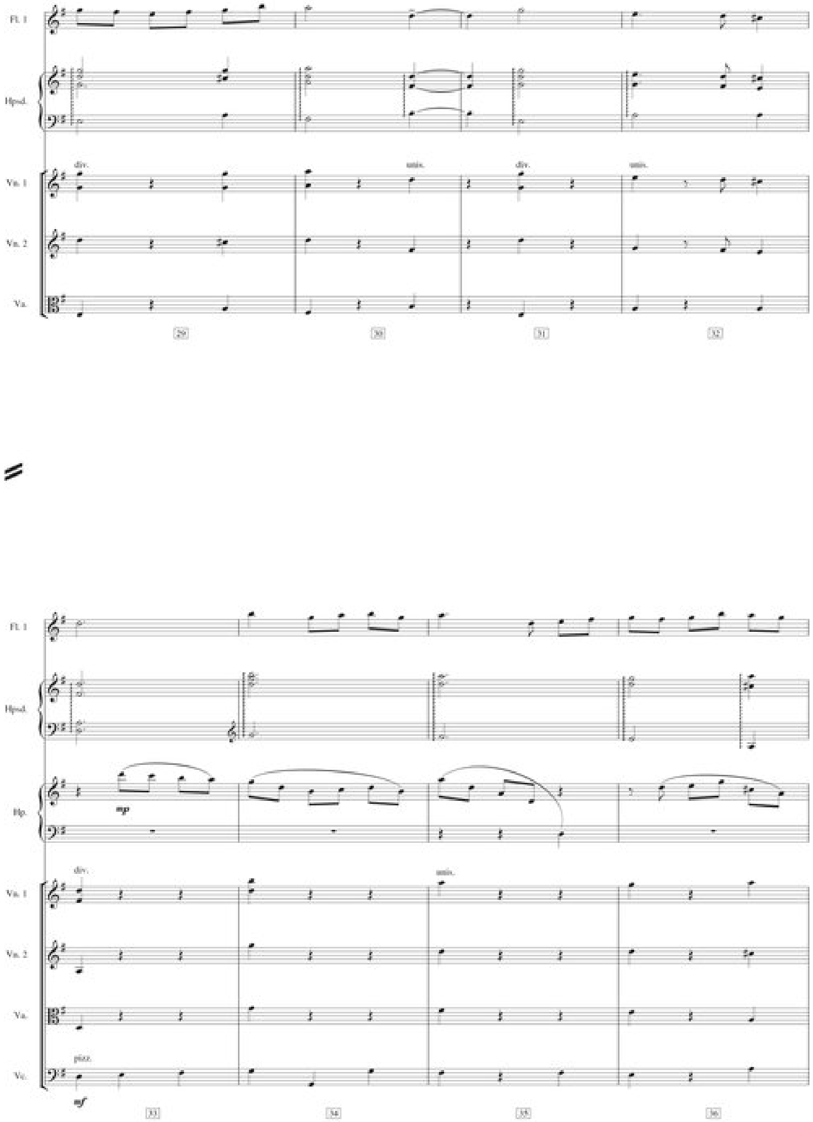
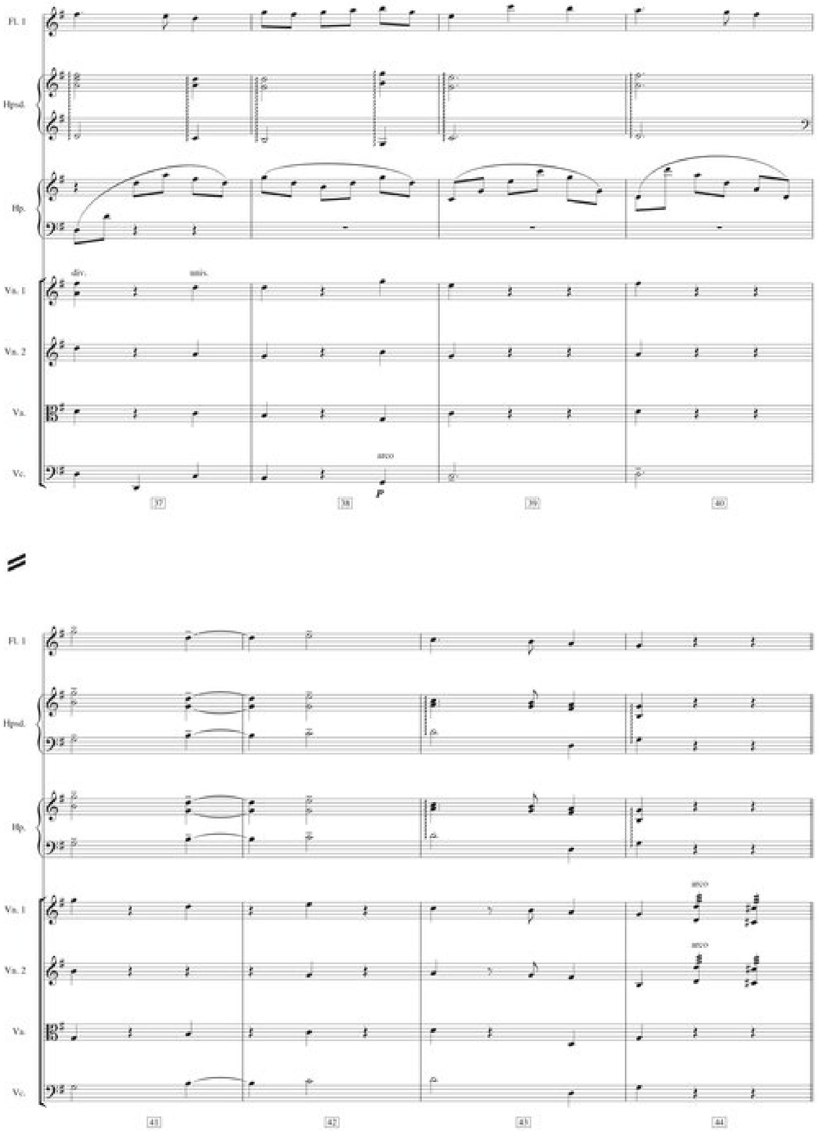
FIG. 11.6. *"Musketeers Rescue Constance" (The Four Musketeers)*


Fl. 1
Hpsd.
Vn. 1
Vn. 2
Va.
17
18
19
20
Fl. 1
Hpsd.
div.
Vn. 1
Vn. 2
Va.
Vc.
21
22
23
24
Fl. 1
Hpsd.
Vn. 1
Vn. 2
Va.
25
26
27
28


Fl. 1
Hpsd.
Vn. 1
Vn. 2
Va.
div.
unis.
div.
unis.
29
30
31
32
Fl. 1
Hpsd.
Hp.
mp
Vn. 1
Vn. 2
Va.
Vc.
div.
unis.
pizz.
mf
33
34
35
36



Another television movie, *The Bridge of San Luis Rey*, takes place in Peru during the Inquisition and features Robert De Niro as a performer. Two kinds of music I had to use: Inca style for the Indians ("Andean Trail") and European religious, early polyphony style ("Angelus").

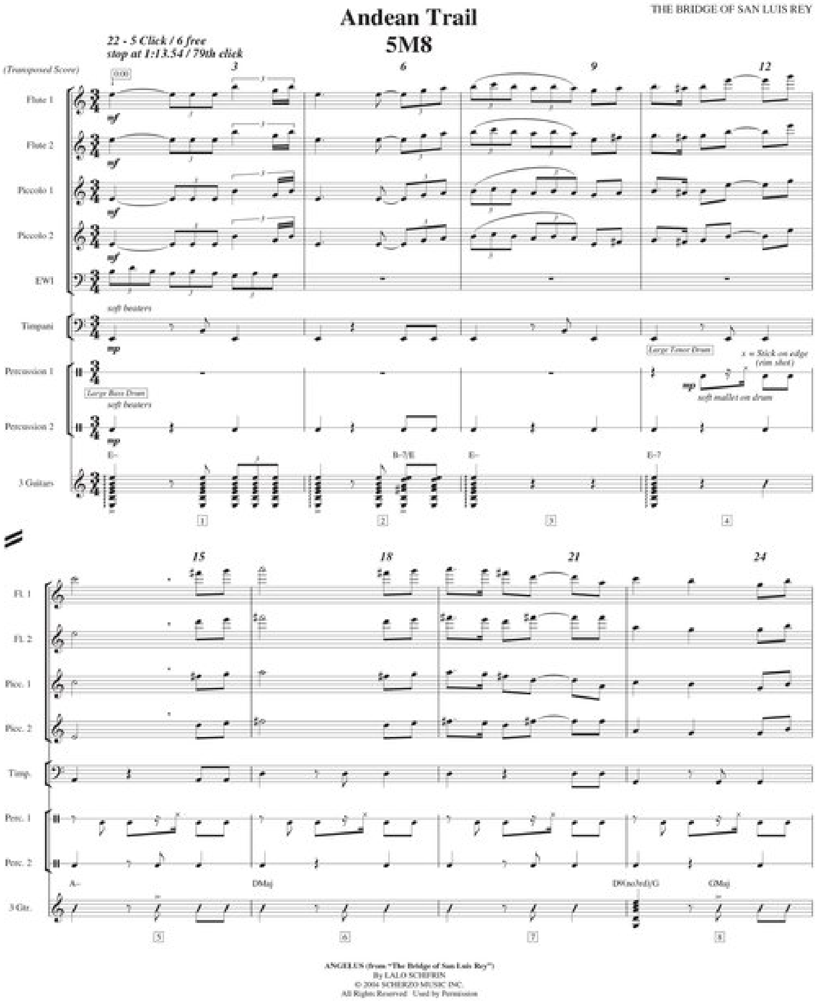
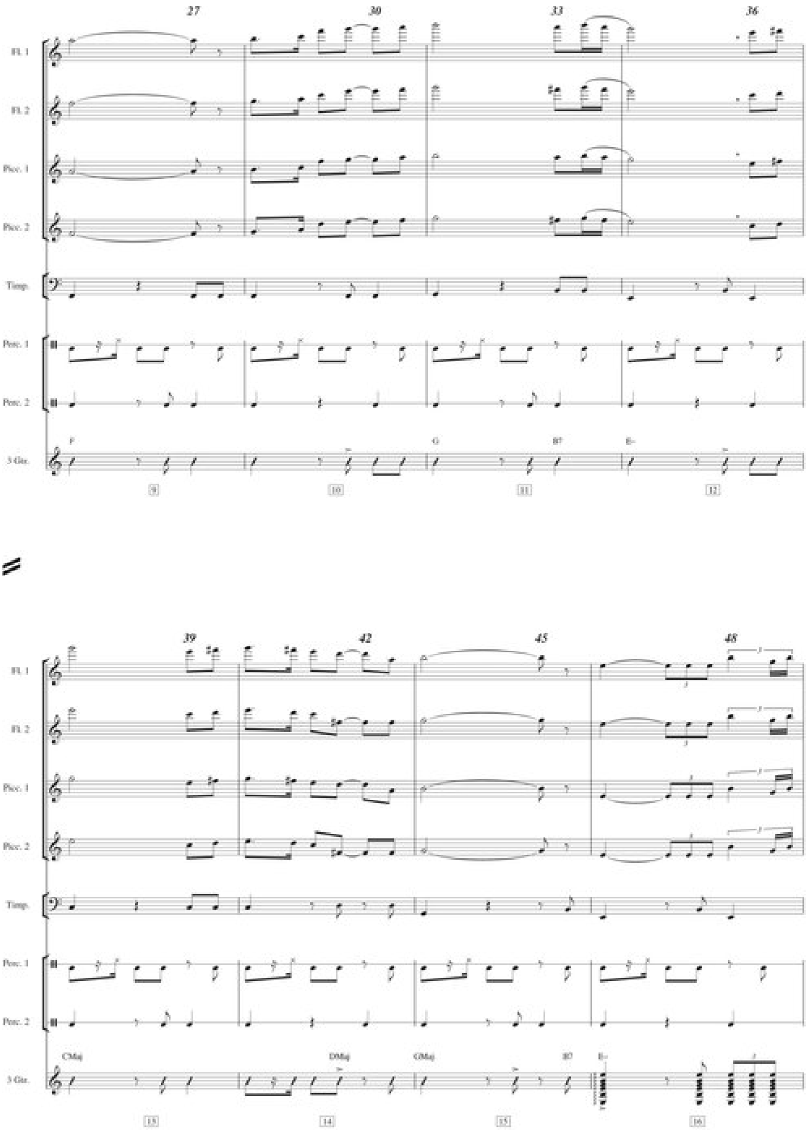
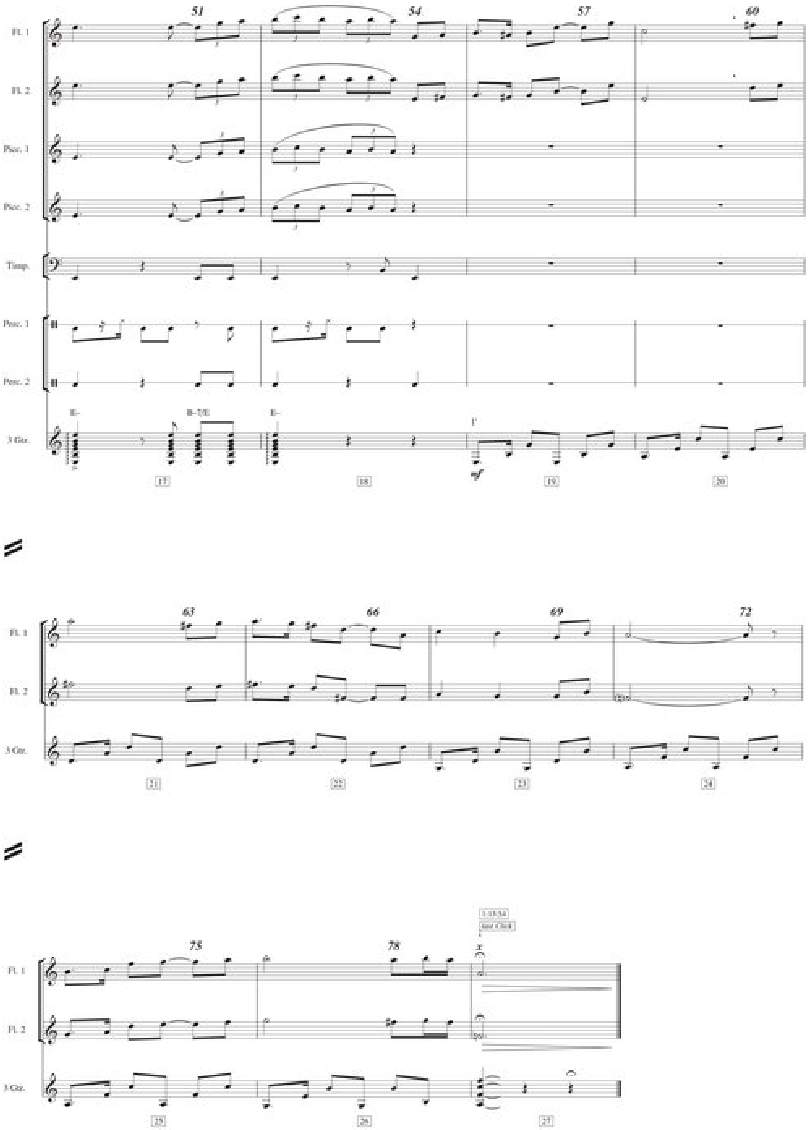
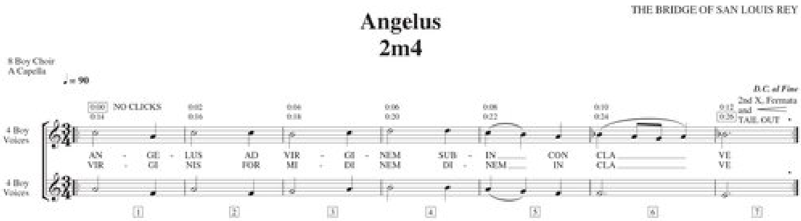


***FIG. 11.7.** "Andean Trail" (The Bridge of San Luis Rey)*


27
30
33
36
Fl. 1
Fl. 2
Picc. 1
Picc. 2
Timp.
Perc. 1
Perc. 2
F
G
B7
E–
3 Gtr.
9
10
11
12
39
42
45
48
Fl. 1
Fl. 2
Picc. 1
Picc. 2
Timp.
Perc. 1
Perc. 2
CMaj
DMaj
GMaj
B7
E–
3 Gtr.
13
14
15
16



51
54
57
60
Fl. 1
Fl. 2
Picc. 1
Picc. 2
Timp.
Perc. 1
Perc. 2
3 Gtr.
E–
B–7/E
E–
mf
17
18
19
20
63
66
69
72
Fl. 1
Fl. 2
3 Gtr.
21
22
23
24
1:13:56
75
78
Fl. 1
Fl. 2
3 Gtr.
25
26
27


Angelus
2m4
THE BRIDGE OF SAN LOUIS REY
8 Boy Choir
A Capella
♩ = 90
0:00 NO CLICKS
0:14
0:02
0:16
0:04
0:18
0:06
0:20
0:08
0:22
0:10
0:24
0:12
0:26
D.C. al Fine
2nd X. Fermata and TAIL OUT
4 Boy Voices
4 Boy Voices
AN - GE - LUS AD VIR - GI - NEM SUB - IN CON CLA VE
VIR - GI NIS FOR MI - DI - NEM DI - NEM IN CLA VE
1
2
3
4
5
6
7

ANGELUS (from "The Bridge of San Luis Rey")
By LALO SCHIFRIN
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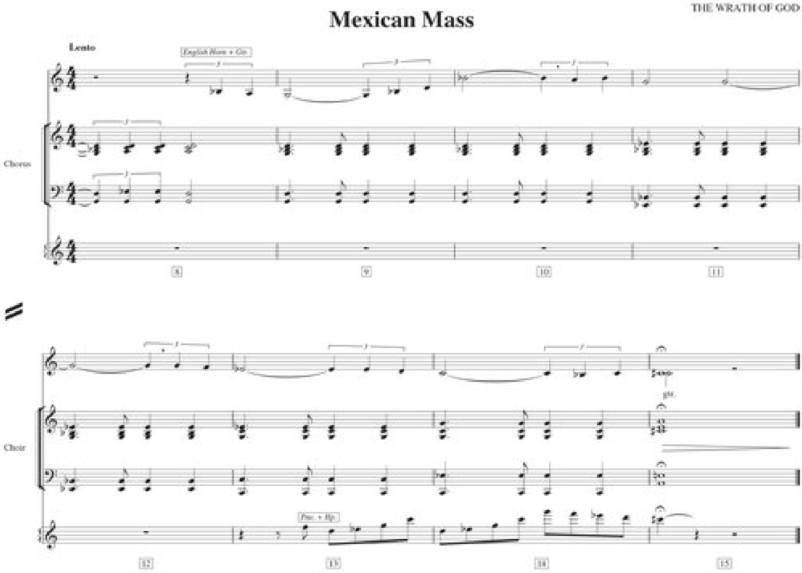
FIG. 11.8. "Angelus" (The Bridge of San Luis Rey)

The theatrical film *The Wrath of God* featured Robert Mitchum as a protagonist. The location is south of the U.S. border during the turn of the 19th and 20th centuries. There is a church scene for which I wrote "Mexican Mass."



MEXICAN MASS (from "The Wrath of God")
By LALO SCHIFRIN
© 1972 (Renewed) OLE MOVIE CLASSICS (BMI)
All Rights Controlled and Administered by EMI BLACKWOOD MUSIC, INC. (Publishing)
and ALFRED MUSIC PUBLISHING CO., INC. (Print)
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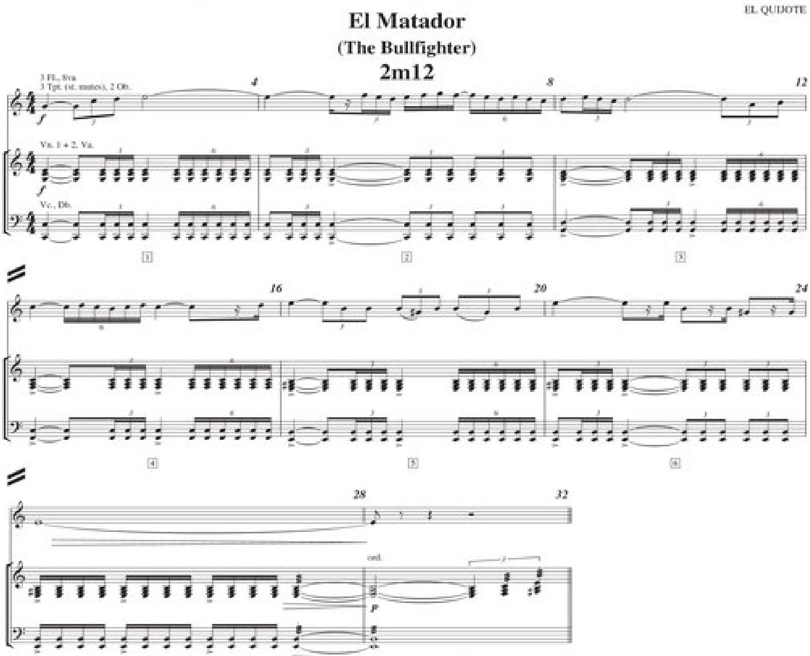
FIG. 11.9. "Mexican Mass" (The Wrath of God)

In “Joe Kid,” another film that takes place in the southern U.S. during the 19th century, Clint Eastwood had the main role. Action, danger, and suspense are its characteristics. In my score, I made references to the period in history and the geographical sites.

El Quijote de Miguel de Cervantes is a television miniseries based on the classic book *Don Quijote de la Mancha* by Miguel de Cervantes. The score I wrote for the project definitely has the flavor of the Spanish Renaissance. Fernando Rey plays the main role. An interesting sequence showed the different points of views between Don Quijote and Sancho Panza. Our hero, who has been influenced by fantasy books, sees the windmills as monsters (which I scored like extremely menacing giants). But when Sancho (who has common sense) looks at these objects, there is an abrupt and complete silence in the soundtrack. It’s the same shots: one with music, the other without.

The panoramic scenes are an example of period music:



THE BULLFIGHTER (from “El Quijote”)
By LALO SCHIFRIN
© 1991 SCHERZO MUSIC INC.
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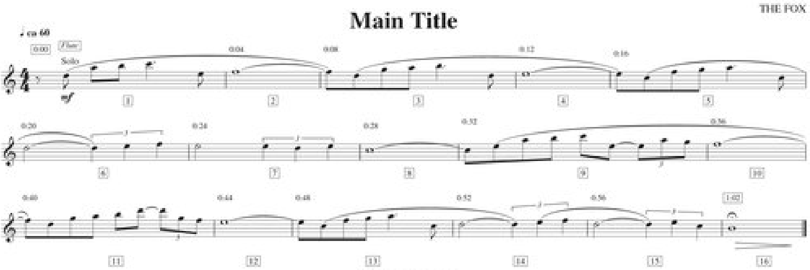
FIG. 11.10. *“The Bullfighter” (El Quijote)*

CHAPTER 12

Beginnings, Connections, and Endings

A theatrical movie may start with an introductory score to set a dramatic or comedic situation. This scene is called a “teaser,” and may or may not have background music. If a score is required, usually the same instrumental texture of the main title is avoided (although not always). At the “teaser’s” end, perhaps it would be in good taste to lead to the main title theme’s key.

The main title’s segment is an introduction to the main body of the film. Its equivalent in opera is the overture. When there is no teaser, the main title’s music starts from the movie’s first frame. Some filmmakers prefer that the music catches (i.e., syncs with) most of the titles, especially the film’s title. The decision should be consulted with the director or producer. In some cases, accenting all the titles could be counterproductive and too obvious. Again, there are no rules, and the best path is to follow the filmmaker’s instructions—or the composer’s instinct, if instructions are lacking. The main title’s music generally ends abruptly or with a long chord or note, which “tails” (diminuendo).



THE FOX (MAIN TITLE)
By LALO SCHIFRIN
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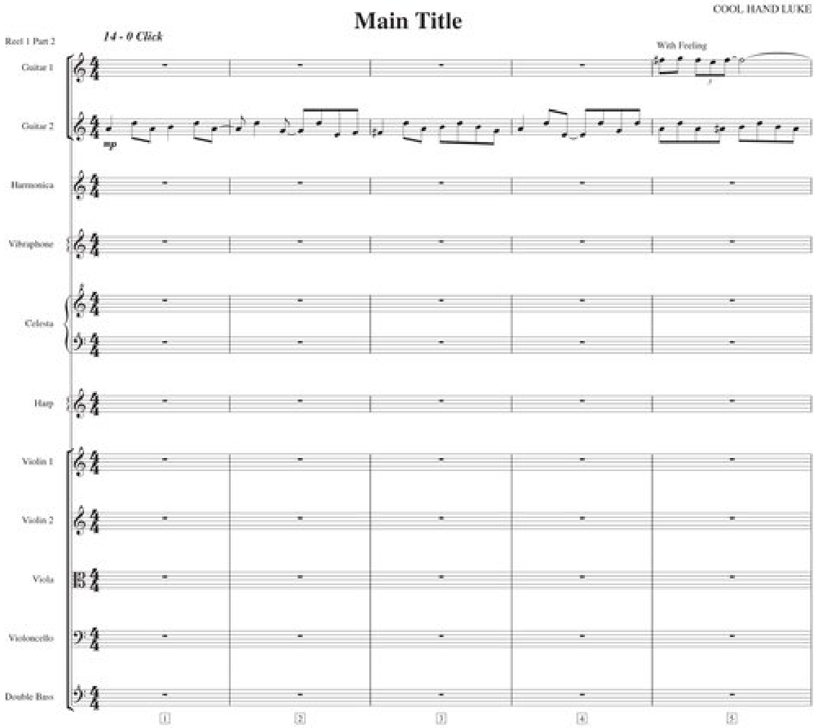
FIG. 12.1. *“Main Title” (The Fox)*

Cool Hand Luke is a film that takes place in a Southern prison. Paul Newman, who portrays a Korean War veteran, is drunk one night and is breaking parking meters. The “teaser” ends when he is arrested.

The next scene is a montage of his impressions of the first morning in prison (during the main titles). My score depicts the sadness and depressing feelings, which add to what this sequence conveys. The “Titles” music start with one acoustic guitar playing a slow vamp, which serves as an accompaniment to the entrance of another acoustic guitar performing the very melancholic “Cool Hand Luke” theme, reflecting the alienation and solitude of the facility. At the same time, the two guitars, which are joined by very soft string cushions, are creating the ethnic atmosphere of the deep South. The slow vamp is based on a fast 5-string banjo line.



COOL HAND LUKE (MAIN TITLE)
By LALO SCHIFRIN
© 1968 (Renewed) WARNER-TAMERLANE PUBLISHING CORP.
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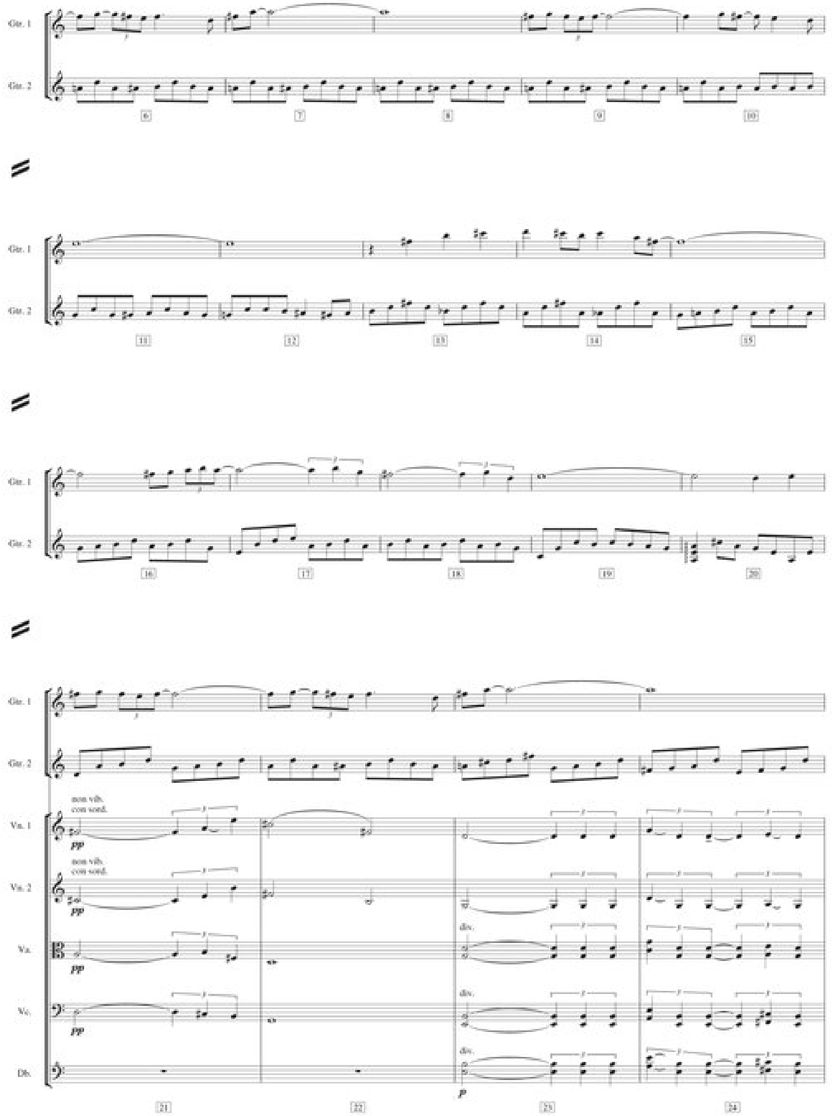
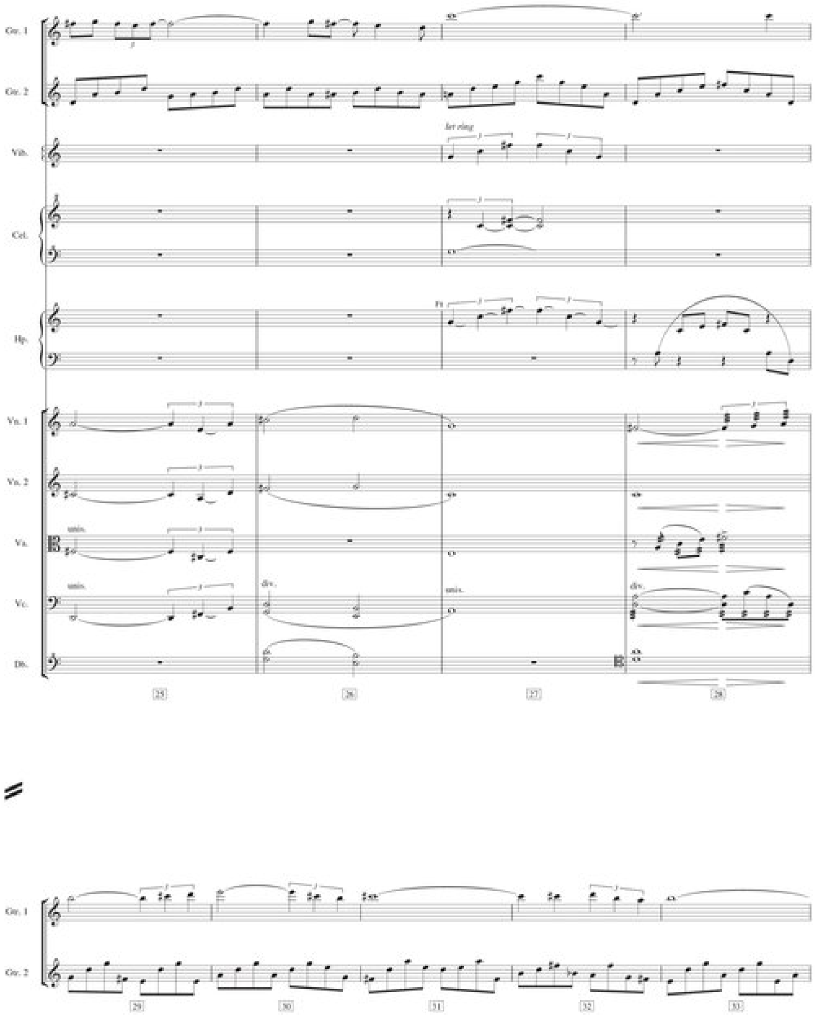
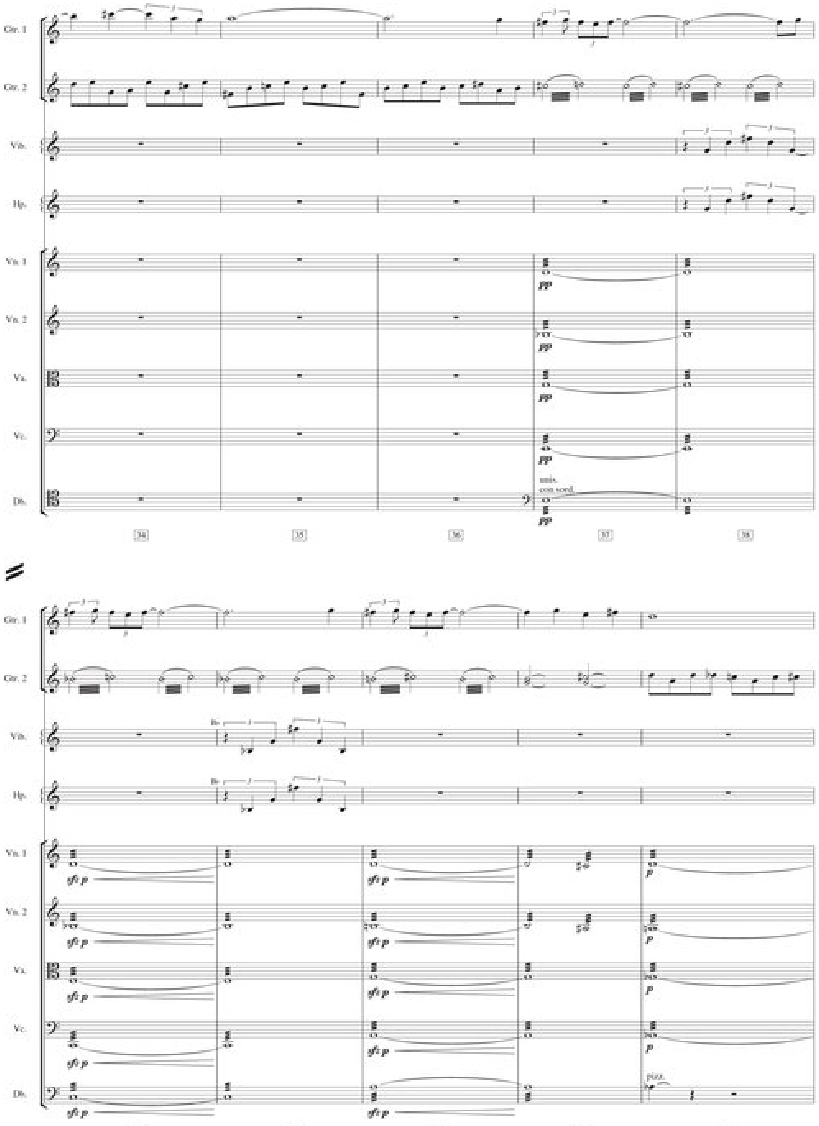
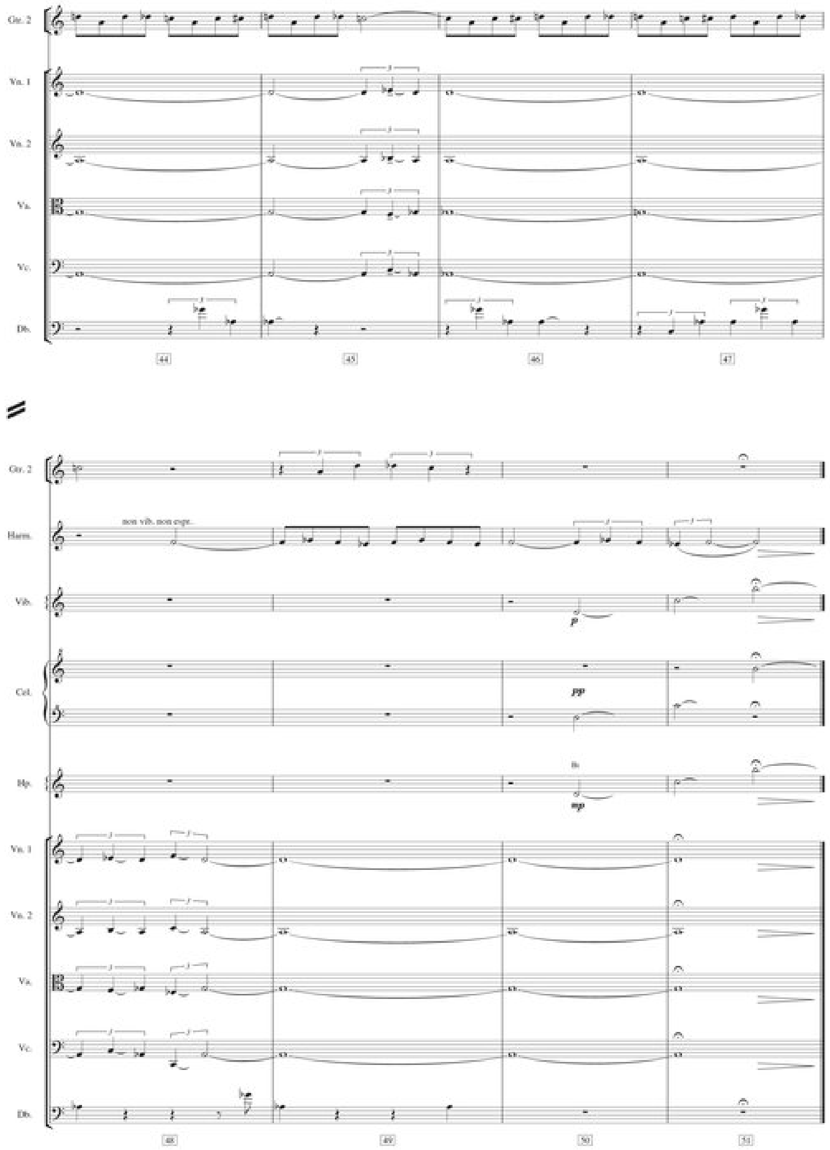
FIG. 12.2. *"Main Title" (Cool Hand Luke)*


Gtr. 1
Gtr. 2
Vn. 1
Vn. 2
Va.
Vc.
Db.
non vib.
con sord.
pp
div.
p


Gtr. 1
Gtr. 2
Vib.
let ring
Cel.
Hp.
Ft.
Vn. 1
Vn. 2
Va.
unis.
Vc.
unis.
div.
unis.
div.
Db.
3
25
26
27
28
Gtr. 1
Gtr. 2
29
30
31
32
33


Gtr. 1
Gtr. 2
Vib.
Hp.
Vn. 1
Vn. 2
Va.
Vc.
Db.
3
pp
unis.
con sord.
34
35
36
37
38
B♭
sfz p
pizz.
p
39
40
41
42
43



CONNECTIONS

Sometimes, a composer must write a short bridge connecting two scenes. The connecting music may start before the end of a scene—for example, after the dialogue ends, and while the camera stays close up on one of the characters. So, the score continues, to cover the scene change, perhaps until the next dialogue. The scene change is sometimes a menacing, dark interlude, but the composer must wait for the additional cut or play the bridge as a unit including the menace. In some cases, the music may continue into a whole and complete cue. In cases like this, I call the spotting a “syncopated audio-visual relation.” It is like a musical syncopation, beginning before a beat. In some cases, the bridge serves as a brief commentary of the previous sequence.

ENDING

Complete silence, including during the end credits, could be the best ending for a film, especially with mass killings, like the European Holocaust during World War II, or the Cambodian killing fields after the Vietnam War. No background music is necessary, and the audience is left to meditate in silence about the capacity for human cruelty. In other tragic endings, this also could be very effective. Silence is also music, and there is no better comment than the total absence of sound, in some cases.

The end credits of a film are in general a recapitulation (and probably extension) of the main title. Sometimes, a modulating bridge to the end credits is necessary. While the roll credits are shown, the recapitulation of the overture’s theme is the standard procedure. However, many exceptions may occur, and it all depends on what happened on the screen before the roll credits take place.

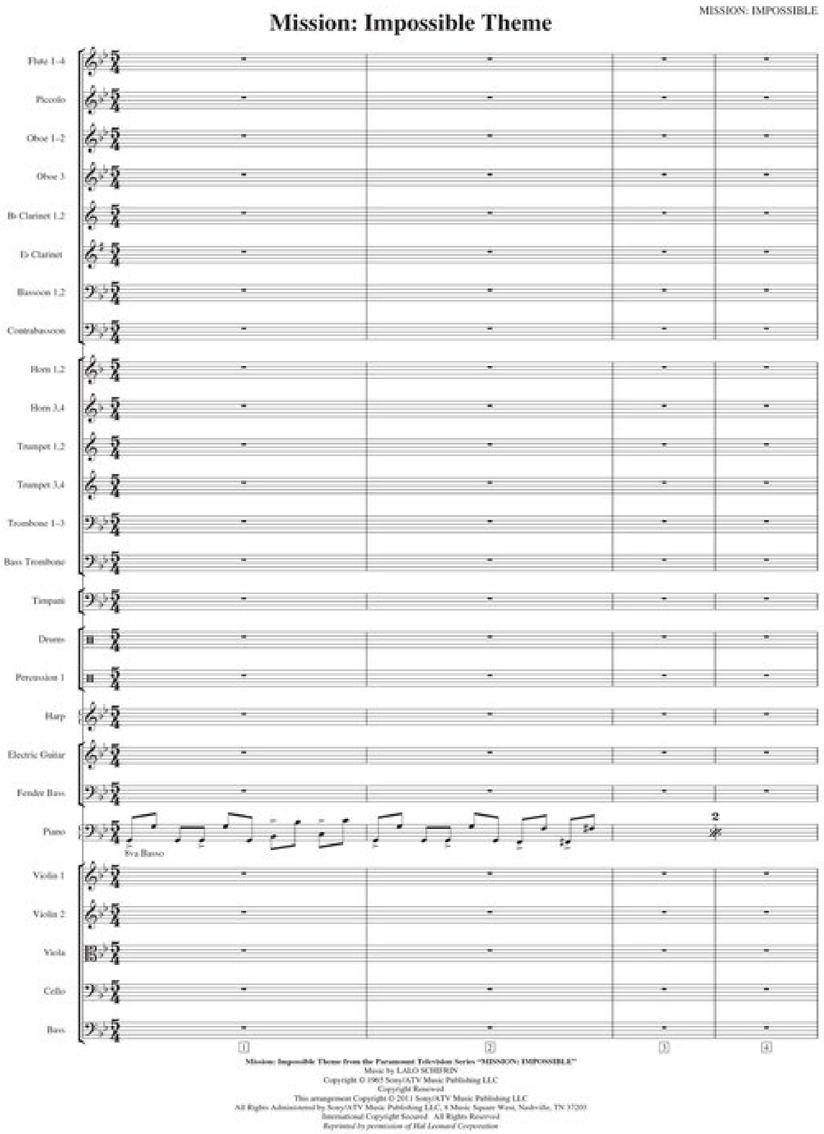
The content of the film story may affect the ending’s planning and structure. What kind of message are we going to leave for the audience? A happy ending? Or an ambiguous one? Perhaps, a question mark would be most indicated. Obviously, the director will suggest in what kind of feeling the music should end.

TELEVISION FORMATS

In television movies, miniseries, or series, the networks establish a format that the studios or independent producers must follow.

Main Titles for Television

Main titles for television can be preceded by a teaser, but the object of the main title especially on series is to be distinguishable. It functions as a logo. The main idea for the music under the main title is to let the audience know that the expected show is on.



Mission: Impossible Theme from the Paramount Television Series "MISSION: IMPOSSIBLE"
Music by LALO SCHIFRIN
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Copyright Renewed
This arrangement Copyright © 2011 Sony/ATV Music Publishing LLC
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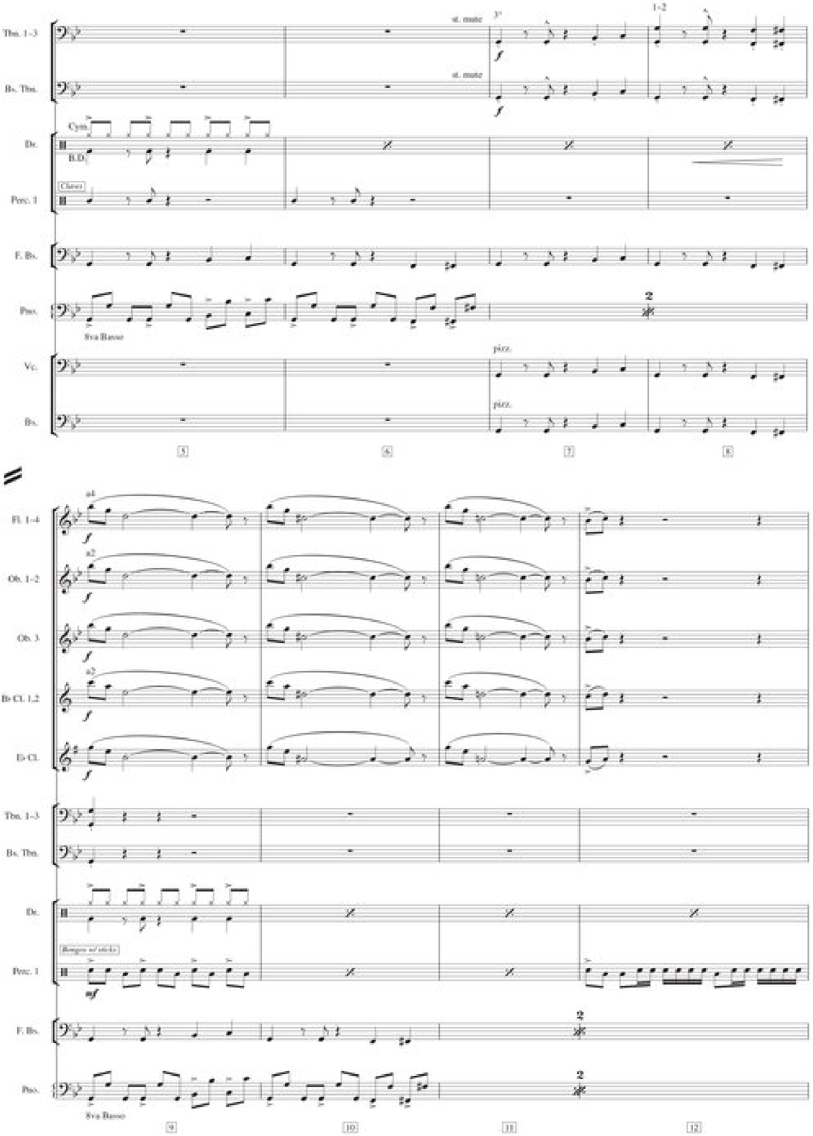
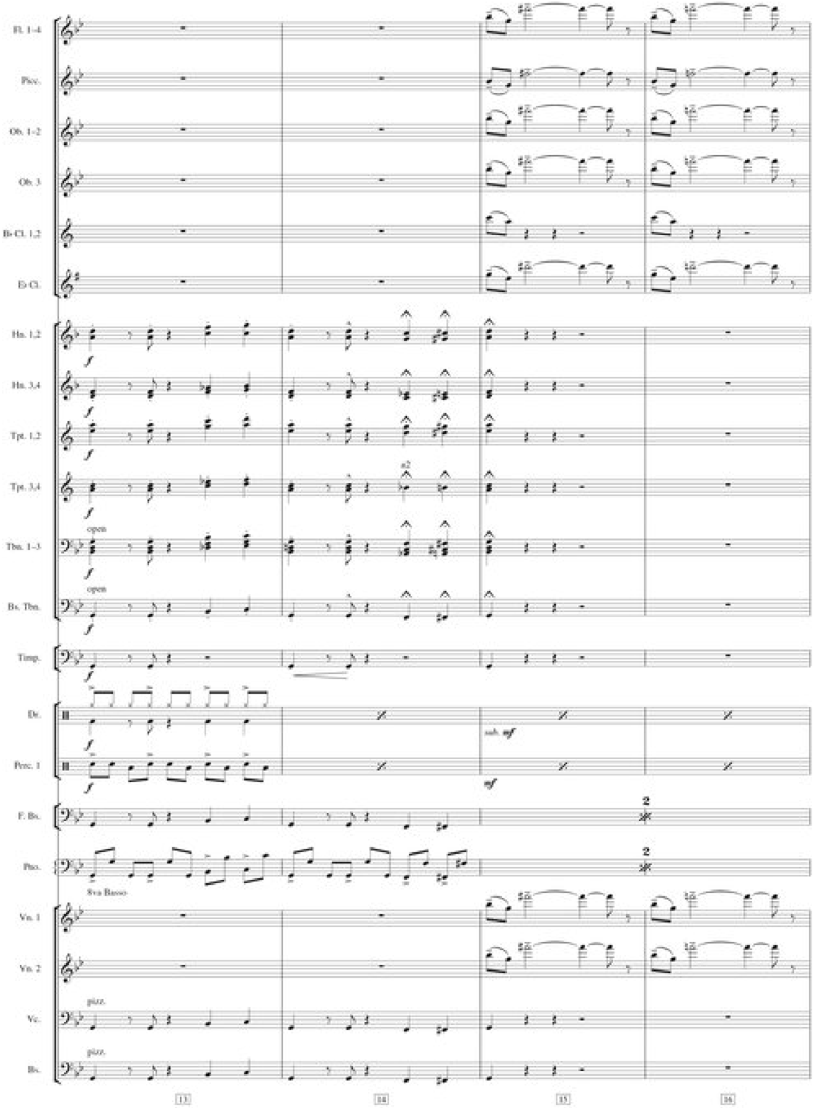
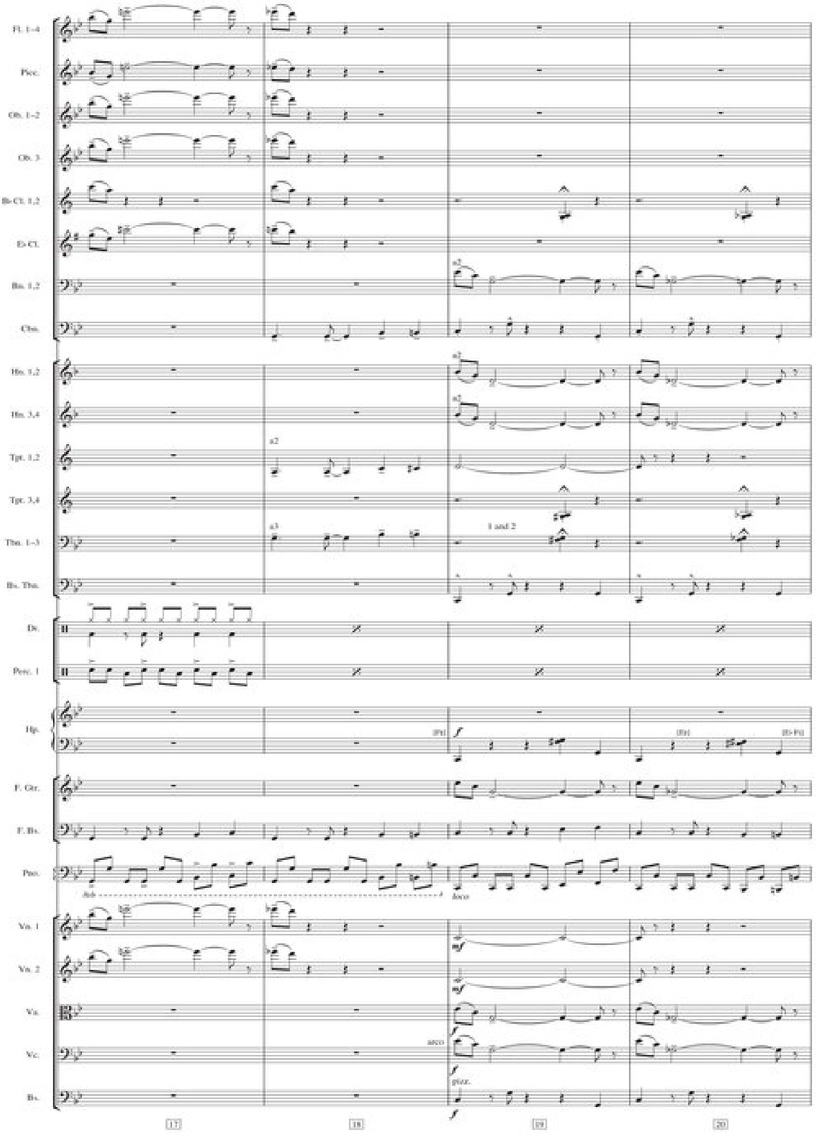
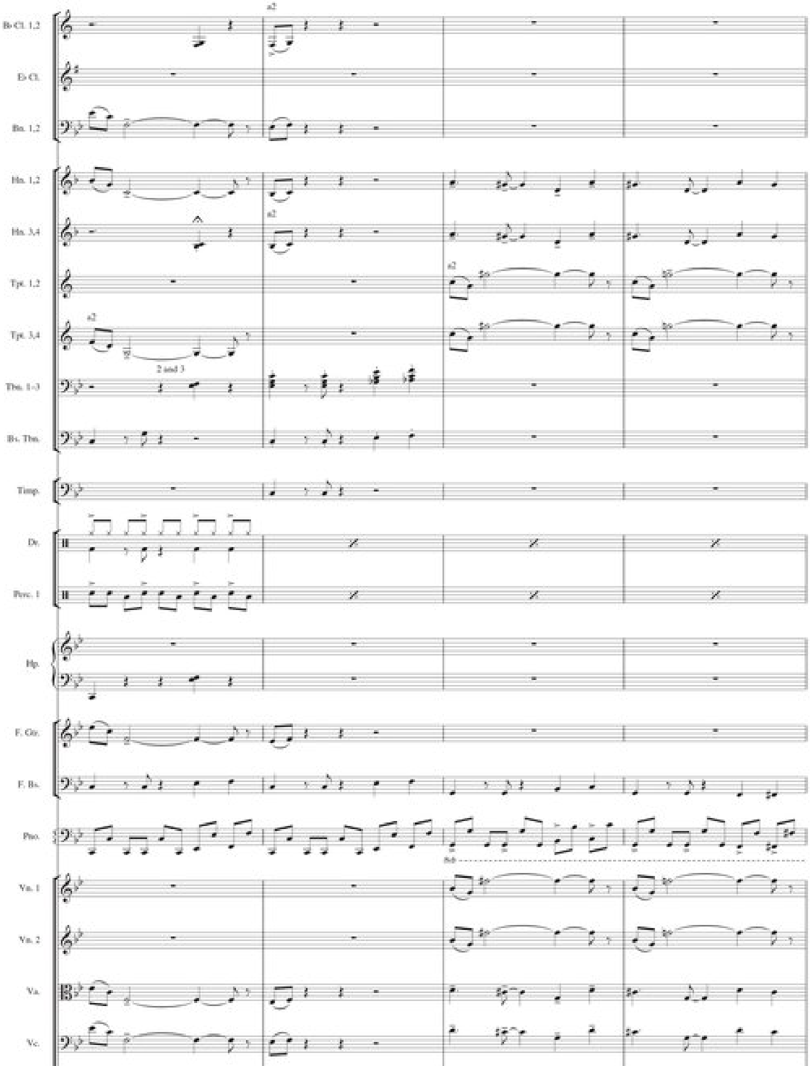
International Copyright Secured All Rights Reserved
Reprinted by permission of Hal Leonard Corporation

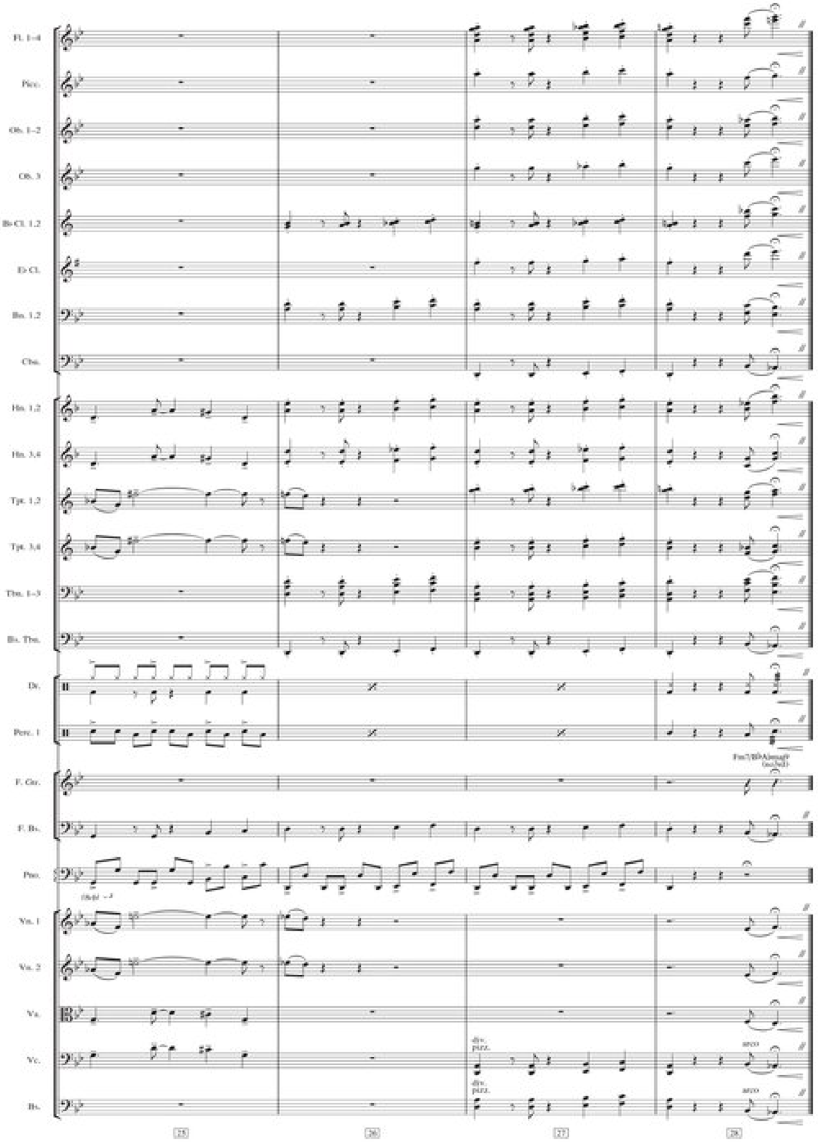
FIG. 12.3. *"Mission: Impossible: Main Title"*


Tbn. 1-3
st. mute
3°
1-2
f
Bs. Tbn.
st. mute
f
Cym.
Dr.
B.D.
Chimes
Perc. 1
F. Bs.
Pno.
2
8va Basso
Vc.
pizz.
Bs.
pizz.
5
6
7
8
a4
Fl. 1-4
f
a2
Ob. 1-2
f
Ob. 3
f
a2
B♭ Cl. 1,2
f
E♭ Cl.
f
Tbn. 1-3
Bs. Tbn.
Dr.
Bongos w/ sticks
Perc. 1
mf
F. Bs.
2
Pno.
2
8va Basso
9
10
11
12


Fl. 1–4
Picc.
Ob. 1–2
Ob. 3
B♭ Cl. 1,2
E♭ Cl.
Hn. 1,2
Hn. 3,4
Tpt. 1,2
Tpt. 3,4
Tbn. 1–3
Bs. Tbn.
Timp.
Dr.
Perc. 1
F. Bs.
Pno.
Vn. 1
Vn. 2
Vc.
Bs.
f
a2
open
sub. mf
mf
2
8va Basso
pizz.
13
14
15
16


Fl. 1–4
Picc.
Ob. 1–2
Ob. 3
B♭ Cl. 1,2
E♭ Cl.
Bn. 1,2
Cbn.
Hn. 1,2
Hn. 3,4
Tpt. 1,2
Tpt. 3,4
Tbn. 1–3
Bs. Tbn.
Dr.
Perc. 1
Hp.
F. Gtr.
F. Bs.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Bs.
a2
a3
1 and 2
[F♮]
[E♮]
[E-F♮]
f
mf
arco
pizz.
8vb
loco
17
18
19
20


B♭ Cl. 1,2
E♭ Cl.
Bn. 1,2
Hn. 1,2
Hn. 3,4
Tpt. 1,2
Tpt. 3,4
Tbn. 1-3
Bs. Tbn.
Timp.
Dr.
Perc. 1
Hp.
F. Gtr.
F. Bs.
Pno.
Vn. 1
Vn. 2
Va.
Vc.
Bs.
a2
a2
a2
a2
2 and 3
8vb
21
22
23
24



Bumpers

Bumpers function as short logos. They are presented during station identifications or during commercials to remind and reassure the audience what show they are watching. Here is a bumper for “Mission: Impossible.”

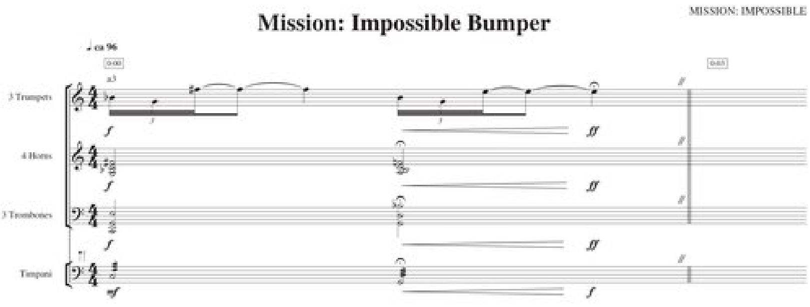


FIG. 12.4. *Mission: Impossible Bumper*

End Credits

End credits for television serve the same purpose as in theatrical movies. Usually, they are extended recapitulations of the main title because they are a little longer.

Local television stations may decide to broadcast advertisements during the bumpers and end credits, so the composers should overcome the frustration of having their music deleted in these occasions. See previous example of the *Mission: Impossible* main theme.

The length of television shows are two hours for a movie of the week, one hour for most dramas, and a half hour for comedies.

Act Endings

Since the sponsors' interests are to promote their products, television shows are interrupted periodically in order to allow for the commercials to be played. These interruptions are called *act endings*. The music in these circumstances stops abruptly. The producers always pick a place for the act ending. In dramas, it goes to a commercial on a very high-tension moment, so the music ends with a crescendo and cutoff! In comedies, usually this happens after a joke so an accent could be indicated (after and in relation to such a comedic line). The composer must always make sure that there is room in the timings for the music to start before the act ending.

CHAPTER 13

Different Genres

DOCUMENTARIES

One of the most respected American film composers was Elmer Bernstein (*Man with the Golden Arm*, *The Magnificent Seven*, etc.). During the 1950s and early 1960s, he was the head of the music department for "Wolper Productions," a company that specializes in producing documentaries. Mr. Bernstein also scored most of them. However, in 1964, he was busy working on a theatrical movie score, so he was asked to recommend a replacement for a television documentary titled *The Way Out Men*. This was a study on the latest achievements at that time in sciences and arts.

Elmer suggested that they use me. The producer, Mel Stuart, reacted negatively to this suggestion, "But he is a jazz musician and I need a classical composer!" It is true that before coming to Los Angeles, in New York City, I was involved in the phonograph industry, for which I recorded many jazz albums with some of the most respectable musicians in the genre. The records were played by disc jockeys all over the nation. Naturally, Mr. Stuart's reaction did not surprise me. Mr. Bernstein assured the producer that I also had a classical background and that I could be very capable of writing this score for the show. Finally, Mr. Stuart acquiesced, and I was hired.

We can understand now Mr. Stuart's apprehension. The truth is that the documentary needed a special score, and given its nature, the music had to be not only in the so-called classical field but also avant garde.

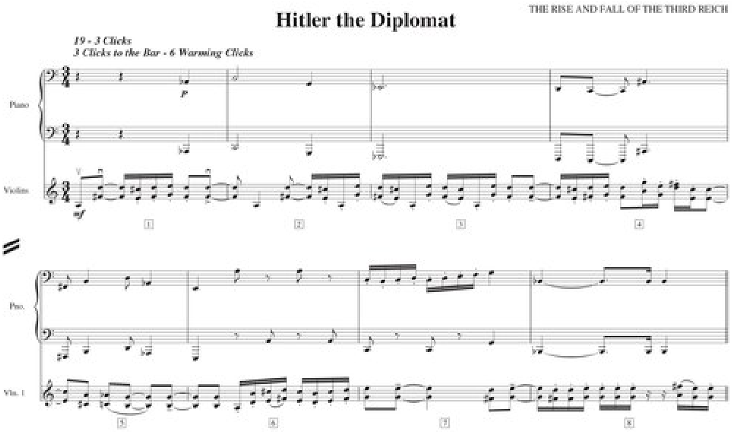
The advantage is that in writing the music for a documentary, we do not need to catch too many sync points, and the composition can flow quite freely without the change of gears within one cue.

David Wolper was selling his shows to network television. But in those days, the advent of cable television had opened the horizons for different kinds of audiences. For instance, the History Channel offers documentaries focusing on a significant amount of subjects. And composers have opportunities to use their skills in period, ethnic, and other music genres. There are shows about celebrities from the sports world, celebrities from films and television, and recording stars. In some cases, no original music is needed, because the producers acquire the publishing and even the master rights of the themes and songs associated with the stars. In the case of instrumental and vocal performers from the classical arts, the same principle could be applied. Nevertheless, original compositions for the shows are open to new possibilities to excite imaginations to the limit.

Another documentary for which I contributed music is *The Rise and Fall of the Third Reich*, also for Wolper Productions. The show was based on William Shirer's book with the same title.

In this, I used martial music not only to portray the building of the Nazi party in Germany, but also the horrors of war, destruction, and the terror which a totalitarian regime can instill, as well as the devastating reaction before the suffering and the Holocaust mass murders.

The following examples may illustrate the intricacies of documentary music writing.


THE RISE AND FALL OF THE THIRD REICH
Hitler the Diplomat
19 - 3 Clicks
3 Clicks to the Bar - 6 Warming Clicks
Piano
p
Violins
mf
1
2
3
4
Pno.
Vln. I
5
6
7
8

HITLER THE DIPLOMAT (from "The Rise and Fall of the Third Reich")
By LALO SCHIFRIN
© 1968 (Renewed) EMI HASTINGS CATALOG INC.
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and ALFRED MUSIC PUBLISHING CO., INC. (Print)
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FIG. 13.1. *"Hitler the Diplomat" (The Rise and Fall of the Third Reich)*

COMING ATTRACTIONS AND FEATURETTES

The film industry has its own methodology devising the production stages:

- Writing the screenplay or treatment after obtaining the rights to a book (or conceiving an original idea)
- Searching for financing, hiring a director, casting scheduling, hiring the crew, scouting for location (if the principal photography will take place outside the studio)
- Rehearsing the actors, building the stages (if shooting will take place in the studio)
- Shooting the actual film, screening the dailies (scenes shot earlier), special effects, animation (if necessary)
- Postproduction: building the dialogue and sound effects soundtracks (This is when the composer is hired.)

Since the studios and producers are investing budgets in the production of a film, they need to promote it and market it. Besides the promotional ads in newspapers, magazines, billboards, etc., they create coming attractions to be shown in some movie theaters and on television several weeks before the film is released. Since the composer is still writing the score for the real movie, the studios and producers used to contract the services of companies who specialize in coming attractions, which had their own composers. The studios and producers supervised this operation.

Today, they do not bother with this step. They use pre-existing music to score the coming attractions featurette. This pre-existing music comes from other soundtracks or recordings. Another source of pre-existing material comes from “library music.” The studios and producers try to avoid paying unnecessary publishing and master rights from other films or recordings. The advantages of using library music is that given the fact that composers for hire get paid only 50 percent of the writers’ royalties, the studios get the other 50 percent plus 100 percent of the publishing rights. Therefore, the composer’s music can be used by studios and producers any way they see fit.

Nevertheless, there were times in which the coming attraction was advertised through a unifying narration and one ten-minute piece of music. These promotional creations are called “featurettes.” When I started to work for Universal Studios, I was assigned to write one. I had to read the real movie’s screenplay, watch some of the dailies, and even assemble segments before I spotted it. The advantage is that I did not need to use sync points, and I could create a whole piece trying to capture the general spirit of the featurette’s intention.

Before I was assigned this project, I never had an idea about the existence of featurettes. This is an example of how composers must be prepared for all kinds of assignments in the film and television industries.

CHAPTER 14

Studio/Composer Relationships

UNIVERSAL AND HERRMANN

We have already mentioned the important role that Bernard Herrmann has played amongst the film and television composers. One of his greatest contributions to the Seventh Art was to collaborate in the making of probably the most iconic American movie, *Citizen Kane*, directed by Orson Welles. When Herrmann was between movies, he wrote the music for the CBS network library. This was before the television networks started hiring composers for their shows. The use of library music helped the producers at that time and also Herrmann, who was paid not only for his labor but also his royalties on the composer's share of broadcast music, so he became financially independent.

Nevertheless, he had a lot of creative energy and kept working. His association with Alfred Hitchcock led him to sign a contract with Universal Studios. The agreement indicated two theatrical films a year. But Hitchcock directed only one a year and Herrmann started to refuse to work in the second one by other directors. He used to say, "That is rubbish, and I will not write the music for such rubbish!"

Finally, Universal's production director went to the head of the studio's office, Lou Wasserman. He asked for a meeting with Herrmann. When the composer showed up at his office, Lou Wasseman said: "Bernie, I understand that you only wish to write for Hitchcock, but he only directs a movie a year."

Herrman said, "Yes, but the other pictures are just rubbish, and I refuse to sign my name to those scores."

Wasserman opened his desk drawer and brought out a document. "Well Bernie, this is our contract, so why shouldn't we break it? When you get hungry, please call me up."

Herrman's reply: "Lou, when I get hungry I'll go to Chason's!" (Chason's was one of the most exclusive restaurants in Los Angeles, at that time.)

MGM AND THE COMPOSERS

Some of the most influential composers with 20th Century, such as Igor Stravinsky and Arnold Schoenberg, chose the city of Los Angeles as their residence.

In the Hollywood days of glory, the studios had actors, directors, producers, writers, and composers under exclusive contracts (as well as craftsmen and members of the crews). One of the most important studios was MGM (Metro Goldwin Meyer). The music department was presided by John Green (*Body and Soul*). Some of the composers under contract were Miklos Rosza (*Spartacus*), Bronislau Kaper (*Lord Jim*), and Andre Previn, who later became a worldwide conductor.

In one opportunity, Arnold Schoenberg, who tried not to have a close relationship with the Hollywood community, approached John Green to ask him a big favor:

"One of my former students in Vienna, Ernst Křenek, just arrived to Los Angeles escaping from Hitler and the horrors of war. He came with his family and has no money. I am asking you, Mr. Green, as the head of MGM's music department to give Mr. Křenek a job—any kind of assignment, if not as a composer perhaps as an orchestrator or proofreader, even as a copyist. He is desperate and needs urgently the means to support himself and his family. I would very much appreciate if you can give him a hand." Consequently, John Green summoned all the composers under his supervision and shared with them Arnold Shoenberg's concern.

Ernst Křenek was one of the most prolific composers of his generation. Born in Vienna in 1900, he studied there and then moved to Berlin where he joined the Berlin Music Academy. He traveled to Geneva and Paris, and then became the conductor and composer of Kassel and Wiesbaden opera houses, where he had the opportunity to write incidental music (the closest genre to film music). Around 1925, Křenek composed his most famous work, the "cabaret" opera *Jonny Spielt Auf*, which opened in Leipzig. It was a big success and at the time was performed in one hundred cities. This composition is a mixture of twelve tone music, tonal music, and jazz. He then returned to Vienna, and then visited the U.S., where he had the opportunity to teach. Back to Austria, he had to take asylum from the Nazi regime and came back to this country.

Therefore, John Green and a delegation of MGM film composers went to the studio head, Irving Thalberg, to ask him to hire Křenek. Thalberg wanted to know about Křenek's background. He asked, "What had Ernst Křenek written?"

The composers: "He has a vast repertoire and amongst other things, he composed an opera *Johnny Speilt Auf*.
Thalberg: "I've never heard of it."
The composers (who had a wicked sense of humor): "Have you heard of *Aida*?"
Thalberg: "Did he write *Aida*?"
The composers: "And also *La Traviata*."
Thalberg: "Did he write *La Traviata*?"
The composers: "And also *Tosca*, *Carmen*, and *Rigoletto*."
Thalberg: "I can't believe it."
The composers (who at this time had to make an effort not to laugh at the

	studio head's face): "Have you heard of *Cavalleria Rusticana*?"
Thalberg	(who by this time was ready to sign Křenek's contracts): "Did he write *Cavalleria Rusticana*?"
The composers:	"Yes!"
Thalberg:	"Then I do not want this bastard in this studio. Because we used eight bars of that opera in one of our movies, his publisher is suing us. This meeting is over!"

So Ernst Křenek missed the opportunity to work for MGM Studios….

It is the protocol that the person in charge of the music department suggests a composer to the producer and/or director of a new project. After everyone is in agreement about a candidate, his agent is approached in order to make a deal within the movie or television music parameters. The next step is the studio head's approval. The head of the studio always knows which composer is being hired.

CHAPTER 15

Fantasy for Screenplay and Orchestra

In 2002, I was commissioned to write a work for the Chicago Symphony Orchestra. The music director at the time was Daniel Barenboim, who asked me to create a score “like film music.” So I titled the work *Fantasy for Screenplay and Orchestra*. Since the screenplay was not going to be shown to producers, directors, or actors, I wrote a treatment. The piece had a double function: to illustrate the condition of the request and at the same time satisfy the public for which it was going to be performed. It had to be an organic concert work.

Usually there are film music concerts, which are extracted from movie scores. In this case, the challenge was to write the music first.

This composition serves as a helpful overall look at some of the different types of film music. Its full score is included on the accompanying CD.

“MAIN TITLE”

The “Main Title” to this piece is really an introduction, which starts with a 6-note motif announced by solo trumpet. The strings and woodwinds are in charge of the response. A change of tempo gives way to a more agitated version of the theme with the intervention of the full “orchestra,” and the introduction of the second theme. Echoes of the 6-note motif brings the “Main Title” section to a quiet ending. The sound of the last sustained chord by the diminuendo strings fade out gradually: the equivalent of a visual “dissolve” into the body of the film. This section can be played against the screen as the credits roll.

“FILM NOIR”

Since the beginning of the Seventh Art, the film noire genre of crime story became very popular with the public all over the world. There was a particular editing technique giving the impression of simultaneity (for instance the police detective interacts with the villain, or the victim and the villain), which advanced the cinematographic procedures to this day.

This section of the symphonic work opens with the menacing villain motif (low woodwinds) followed by suspended tension and interplay with the investigative detective (solo pizzicato double bass, alto flute, while the strings and vibraphone maintain the stressful atmosphere). At letter (F) in the scene, a chase ensues, building to the discovery of a corpse (G). The menace continues, and the efforts of the good guy take us to a fight (K) with an unresolved ending. The bad guy escapes, another chase (L) follows, and finally the detective catches the suspect. The alto flute solo and the double bass end the “Film Noir” section with the somber feeling that the battle was won but the war against crime unfortunately goes on.

“FIRST TRANSITION”

A panoramic background (a variation of the main theme) serves as a reflection of the principal character’s inner thoughts and as a bridge to the next scene.

“THE SILENT COMEDIANS”

A tribute to early movies? Or innocent music played against the horror of the images on the screen? Perhaps life as a circus populated by dancing clowns. Perhaps the slapstick comedy is a distraction from past memories and present pain….

Again, the orchestral journey can be taken as a farcical statement. The simple naïveté in waltz tempo, which may lead to a chase, could also be the counterpoint to something infamous and abominable that happens on the screen.

“SECOND TRANSITION”

Another orchestration of the principal theme. This promenade ends with bells and takes us to the next sequence.

“LOVE SCENE”

From the attraction between two people to the seduction through doubt, jealousy, conflicts, and passion, the music reflects these feelings searching for a sensual tango rhythm to accompany the many faces of love.

“THE FINAL CONFLICT”

Trombones, bassoons, and percussion announce the coming battle in the form of a fugue of different sonorities and a montage of violent scenes that lead to the triumphant and heroic ending with the final transformation of the principal theme. And as the last sound is followed by silence, the last “image” is followed by the “dark screen.” The silence is important but what happened on the screen was an illusion.

(ON NEXT 102 PAGES)

FANTASY FOR SCREENPLAY AND ORCHESTRA (from “Schifrin-Fantasy for Screenplay”)
By LALO SCHIFRIN
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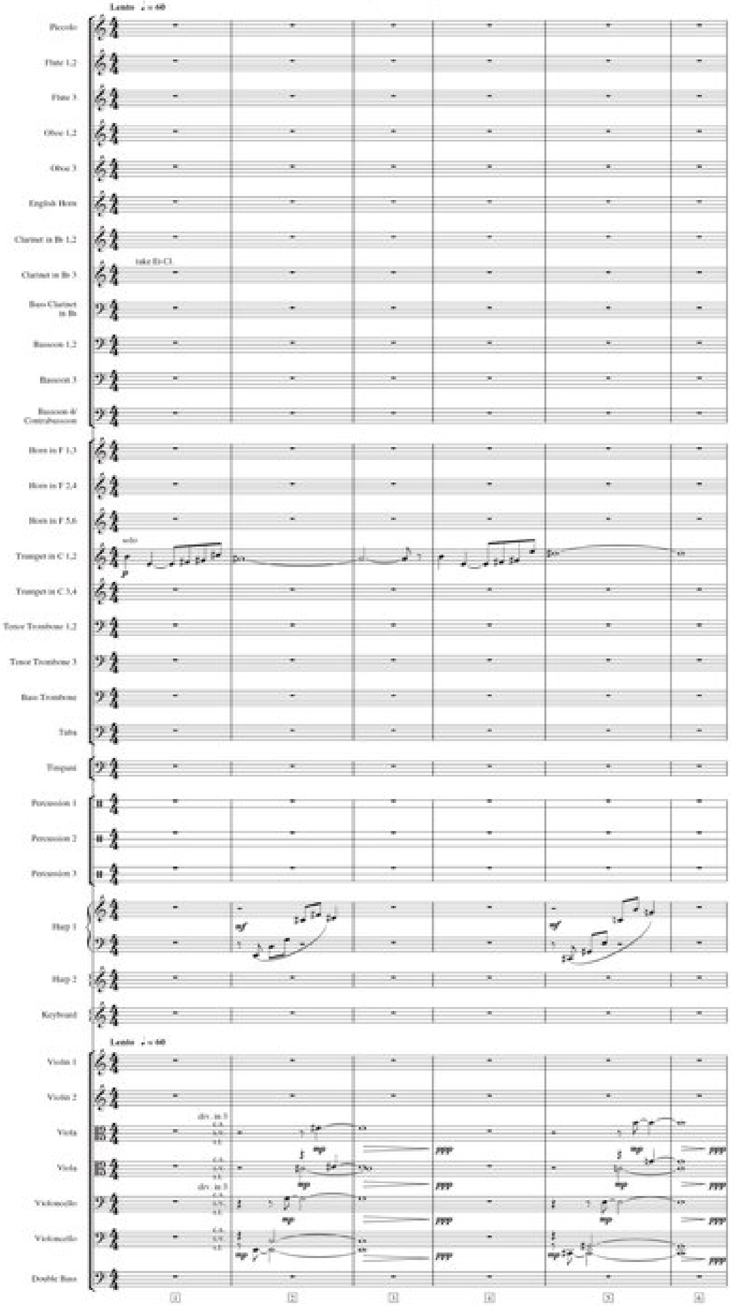
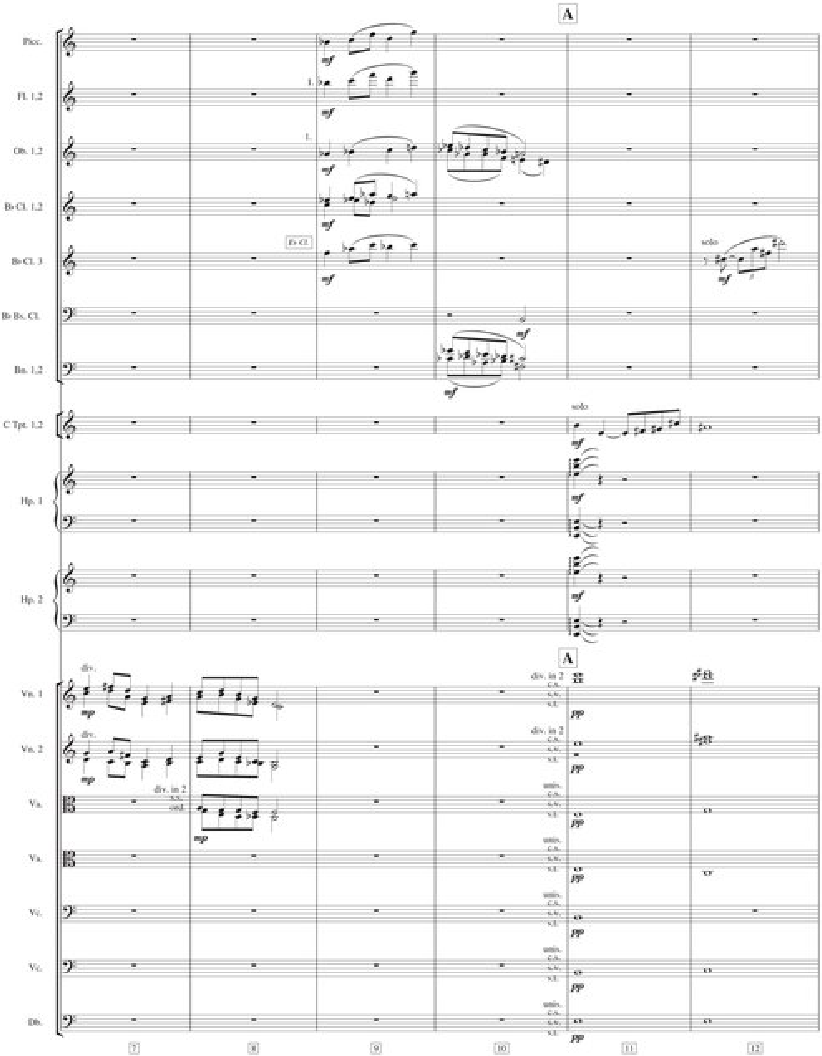
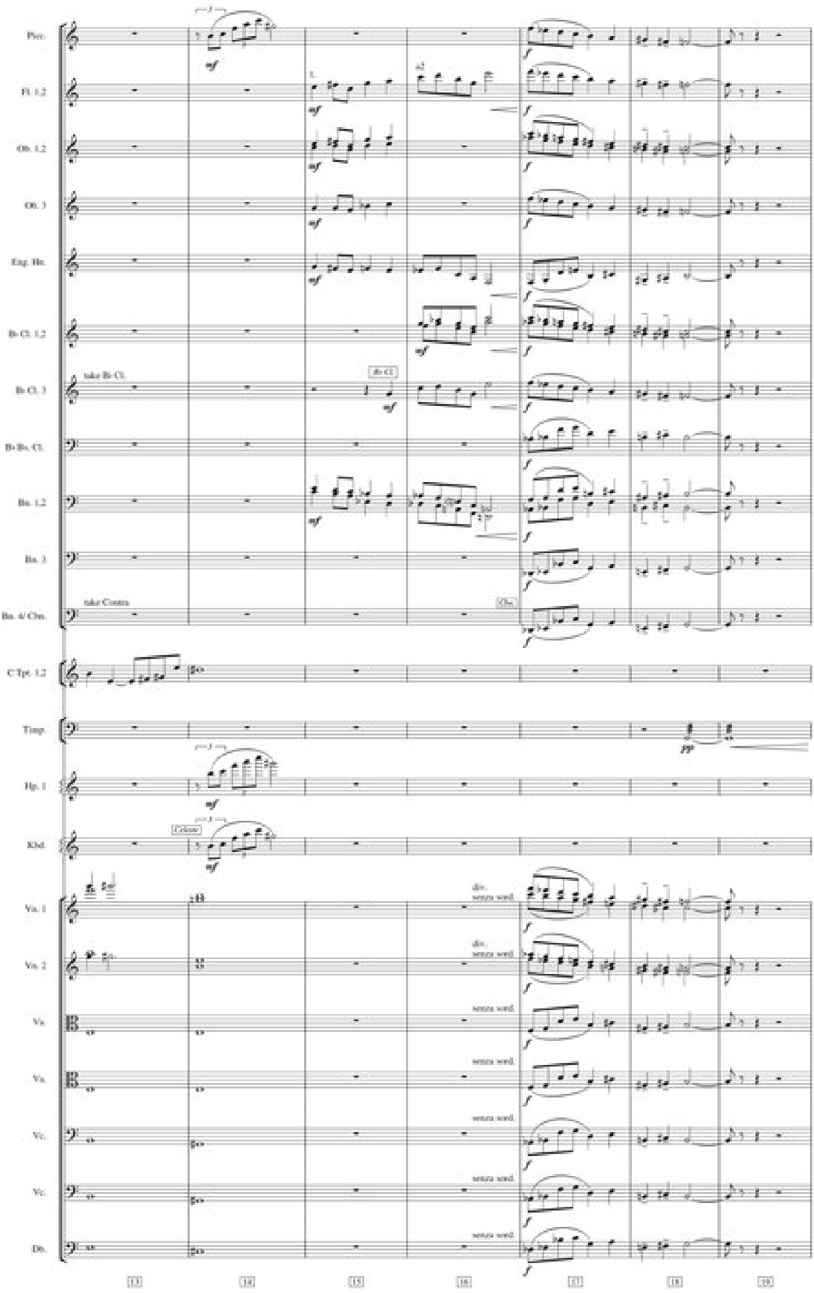
FIG. 15.1. *Fantasy for Screenplay and Orchestra*

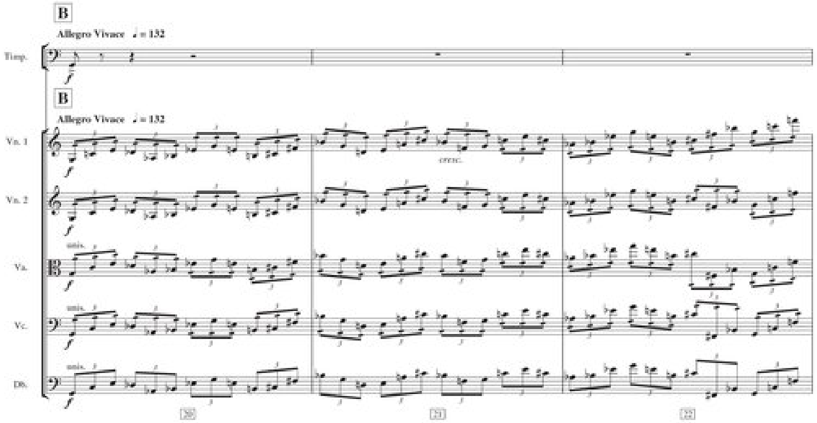
Fantasy for Screenplay and Orchestra

I. Main Title (Overture)

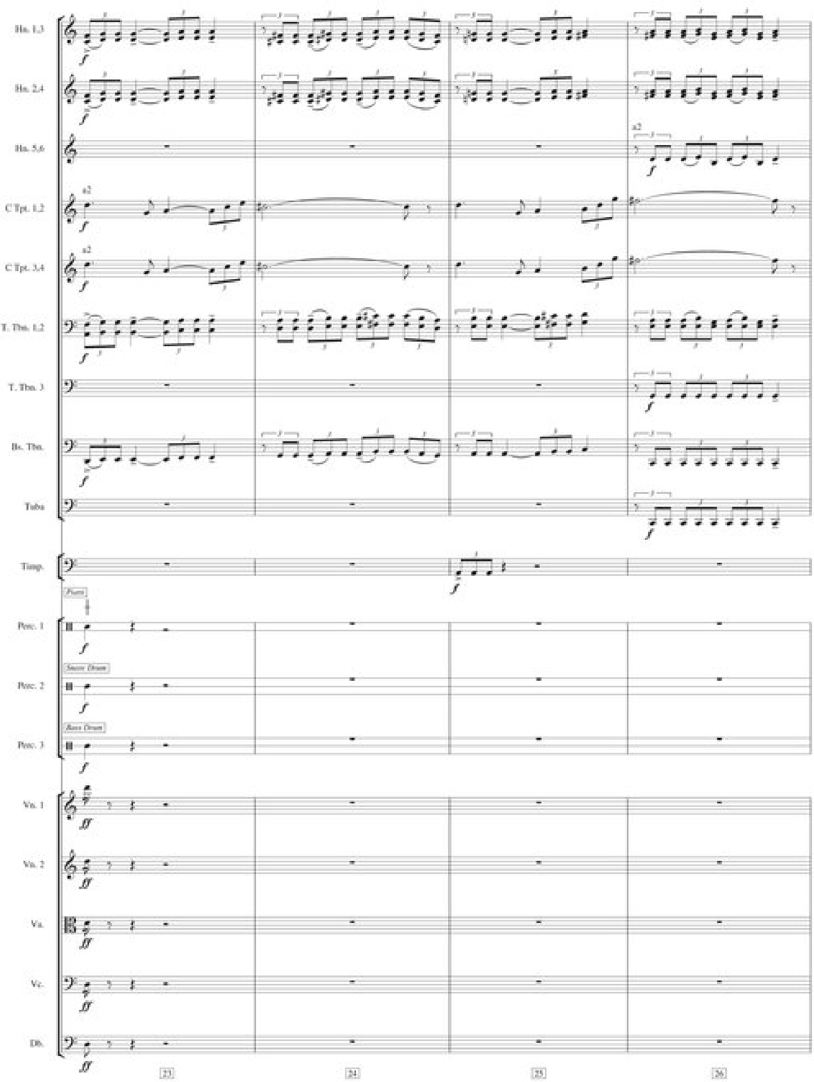


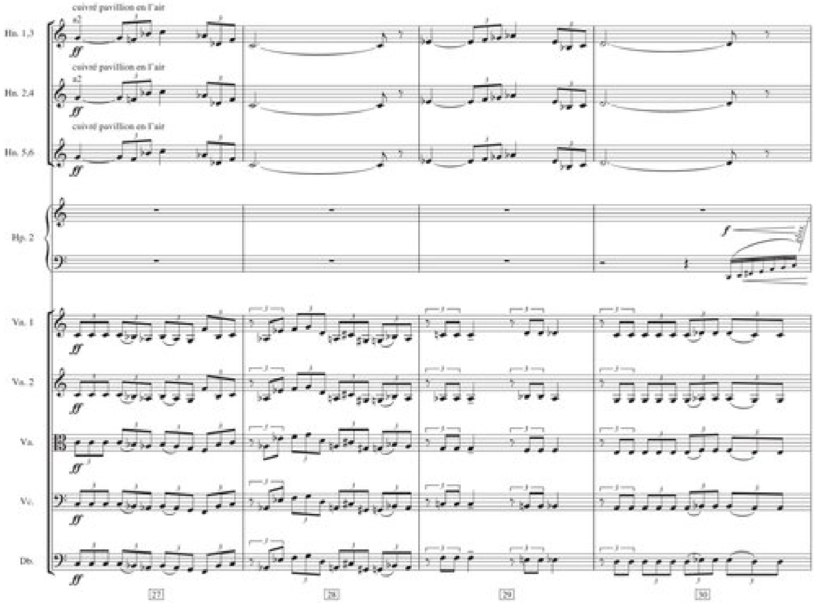

A
Picc.
Fl. 1,2
Ob. 1,2
B♭ Cl. 1,2
B♭ Cl. 3
B♭ Bs. Cl.
Bn. 1,2
C Tpt. 1,2
Hp. 1
Hp. 2
Vn. 1
Vn. 2
Va.
Va.
Vc.
Vc.
Db.
1.
E♭ Cl.
solo
mf
div.
mp
div. in 2
s.v.
ord.
unis.
c.s.
s.s.
s.t.
pp
7
8
9
10
11
12

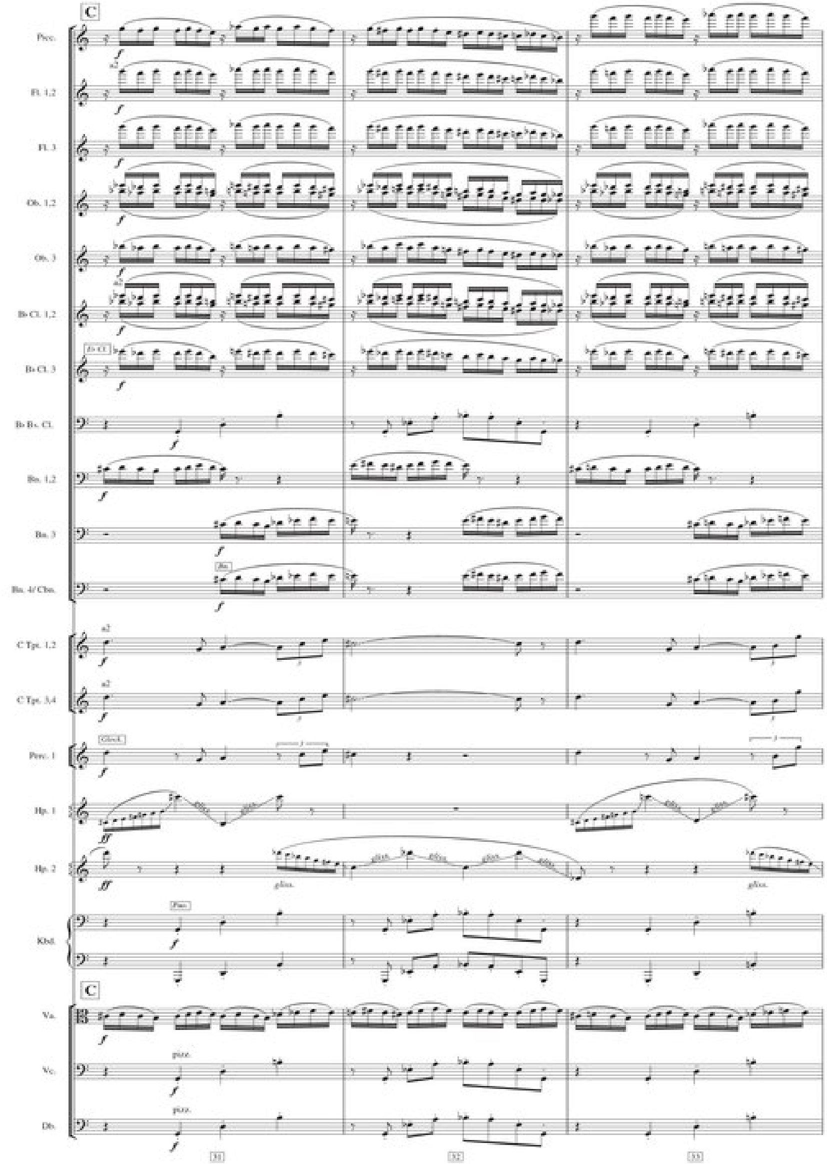

Picc.
Fl. 1.2
Ob. 1.2
Ob. 3
Eng. Hn.
B♭ Cl. 1.2
B♭ Cl. 3
B♭ Bs. Cl.
Bn. 1.2
Bn. 3
Bn. 4/ Cbn.
C Tpt. 1.2
Timp.
Hp. 1
Kbd.
Vn. 1
Vn. 2
Va.
Va.
Vc.
Vc.
Db.
take B♭ Cl.
take Contra
B♭ Cl.
Cbn.
Celeste
a2
1.
mf
f
pp
div. senza sord.
senza sord.
13
14
15
16
17
18
19

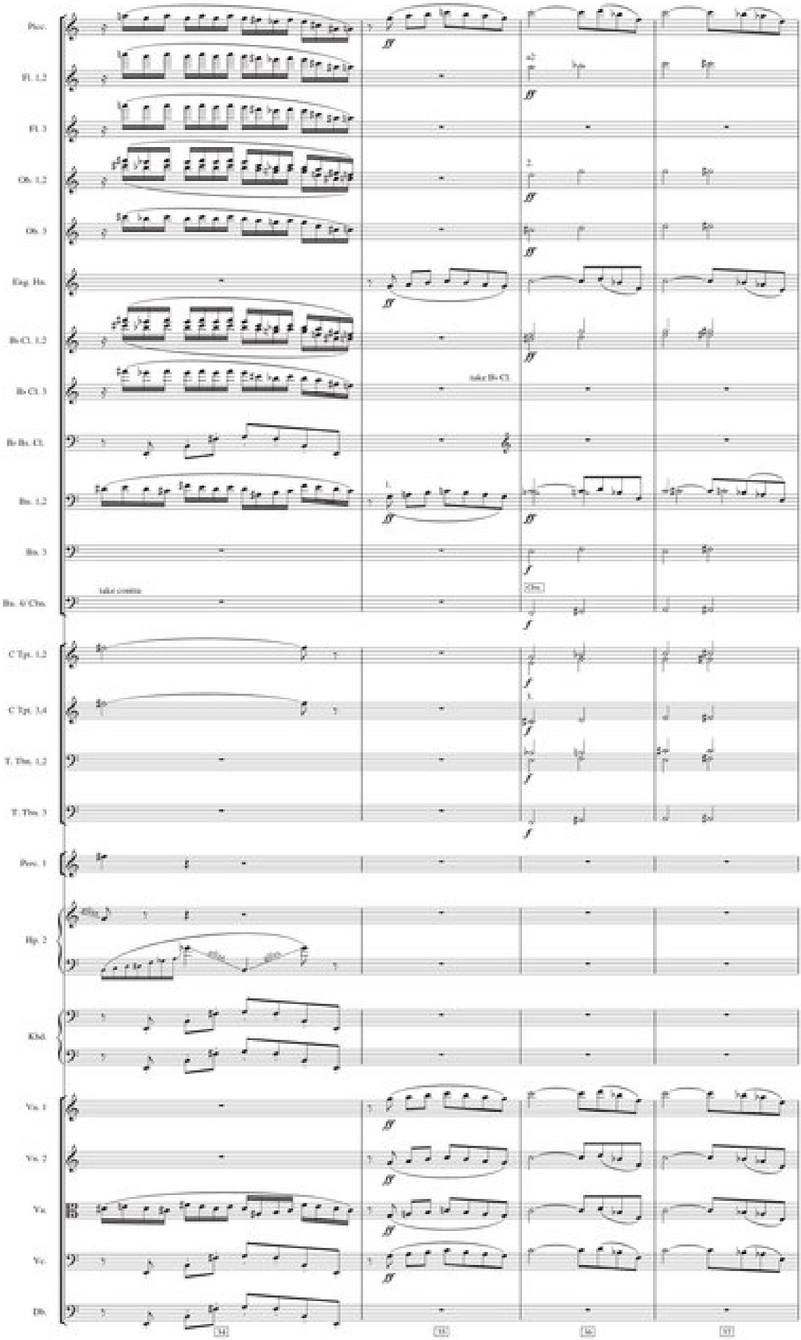

B
Allegro Vivace ♩ = 132
Timp.
f
B
Allegro Vivace ♩ = 132
Vn. 1
Vn. 2
Va.
Vc.
Db.
unis.
cresc.
20
21
22

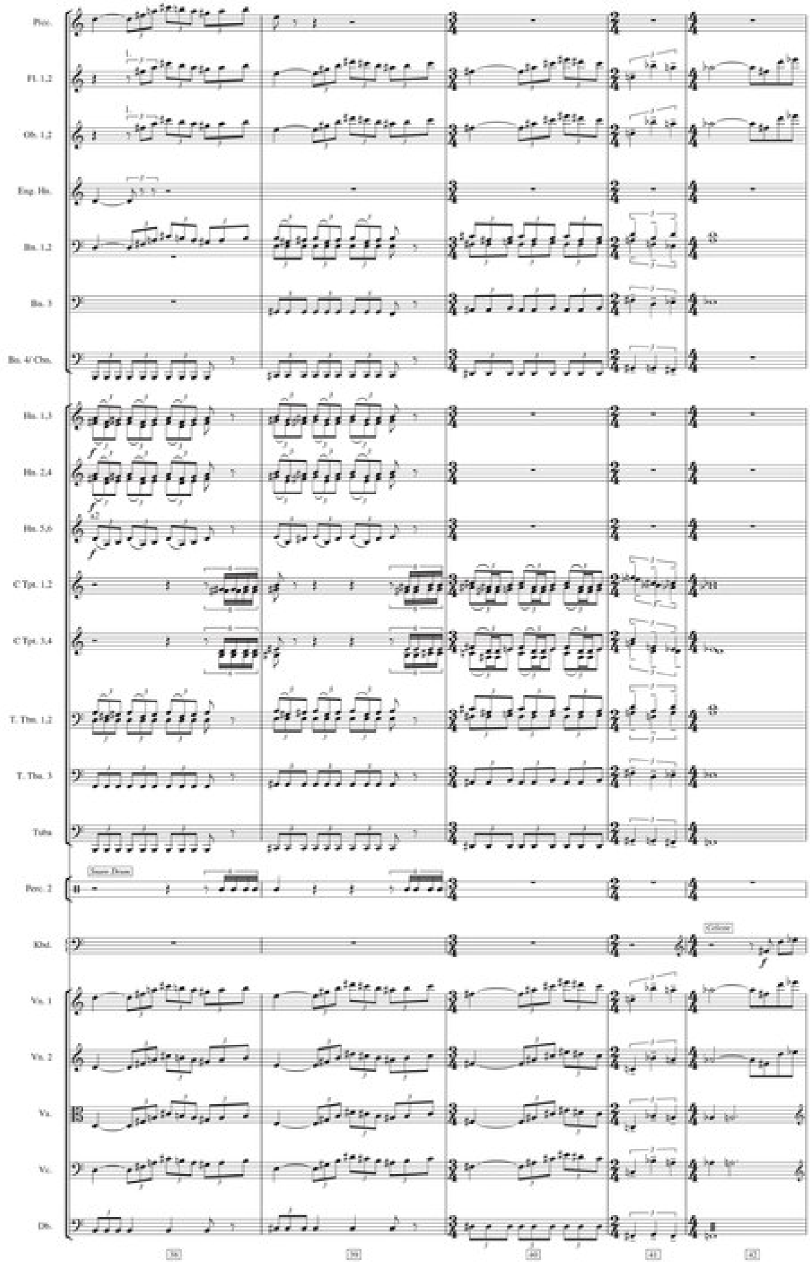
Hn. 1.3
Hn. 2.4
f

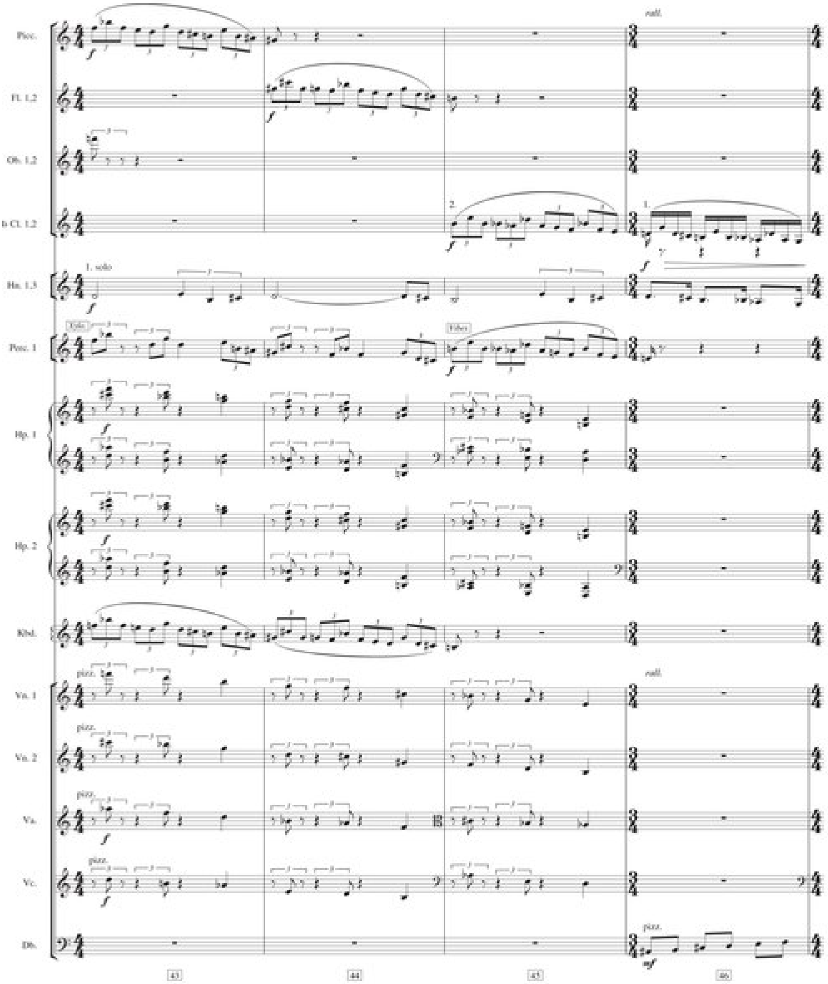

Hn. 1,3
Hn. 2,4
Hn. 5,6
C Tpt. 1,2
C Tpt. 3,4
T. Tbn. 1,2
T. Tbn. 3
Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Vn. 1
Vn. 2
Va.
Vc.
Db.
a2
f
ff
Plate
Snare Drum
Bass Drum
3
23
24
25
26

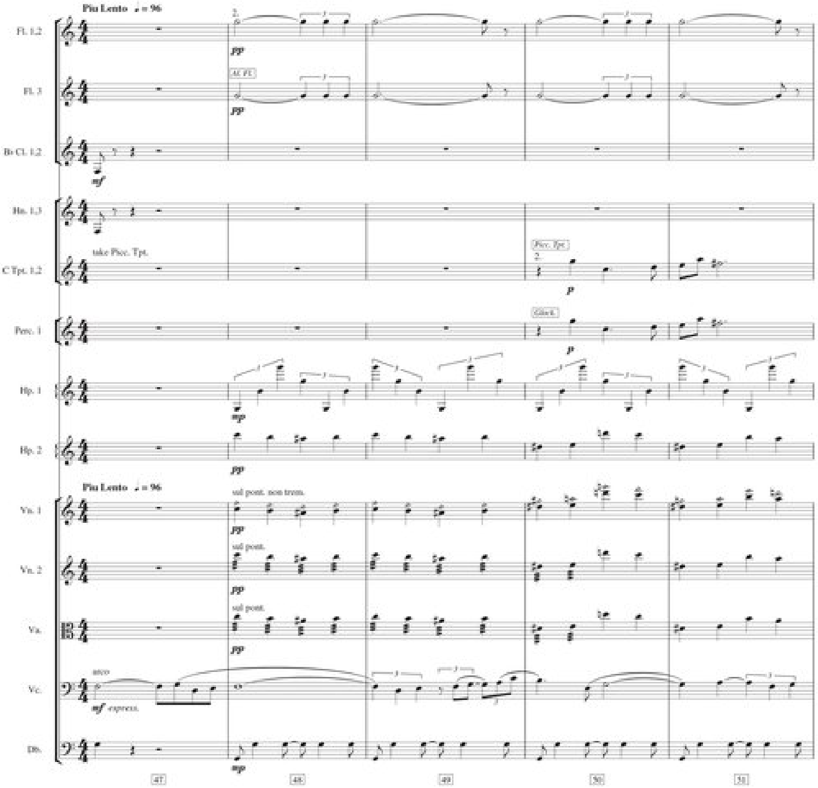

cuivré pavillion en l'air
a2
Hn. 1,3
ff
cuivré pavillion en l'air
a2
Hn. 2,4
ff
cuivré pavillion en l'air
Hn. 5,6
ff
Hp. 2
f
Vn. 1
ff
Vn. 2
ff
Va.
ff
Vc.
ff
Db.
ff
27
28
29
30

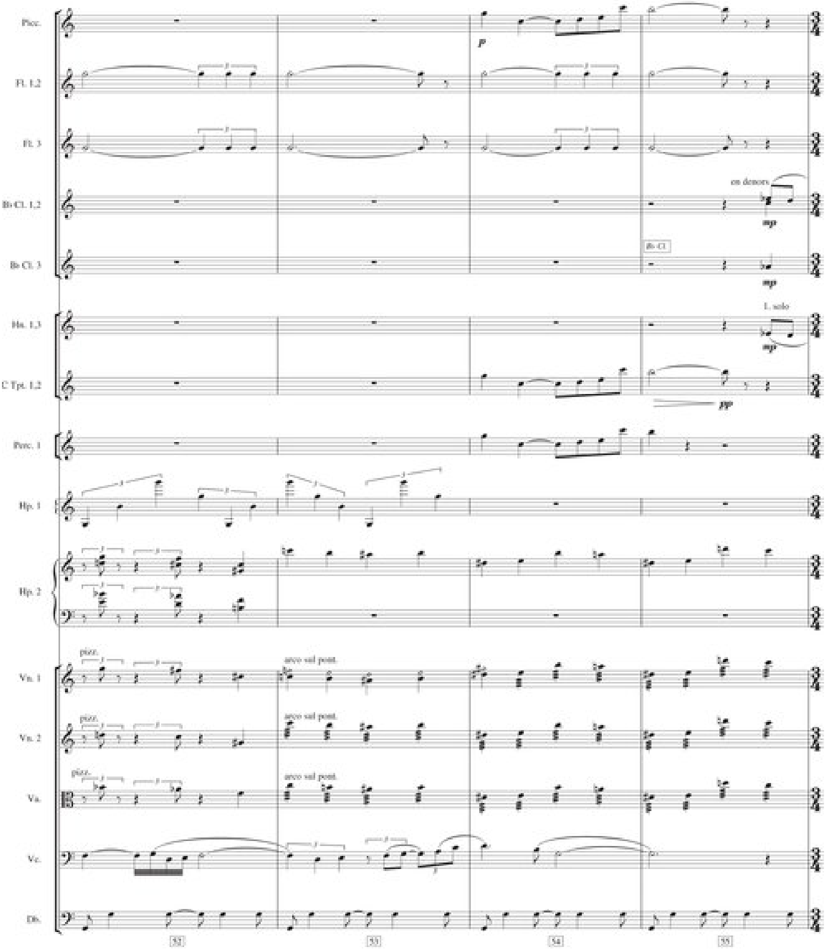

C
Picc.
Fl. 1,2
Fl. 3
Ob. 1,2
Ob. 3
B♭ Cl. 1,2
B♭ Cl. 3
E♭ Cl.
B♭ Bs. Cl.
Bn. 1,2
Bn. 3
Bn. 4/ Cbn.
Bn.
C Tpt. 1,2
C Tpt. 3,4
a2
Perc. 1
Glock.
Hp. 1
Hp. 2
gliss.
Kbd.
Pno.
C
Va.
Vc.
Db.
pizz.
f
ff
3
31
32
33

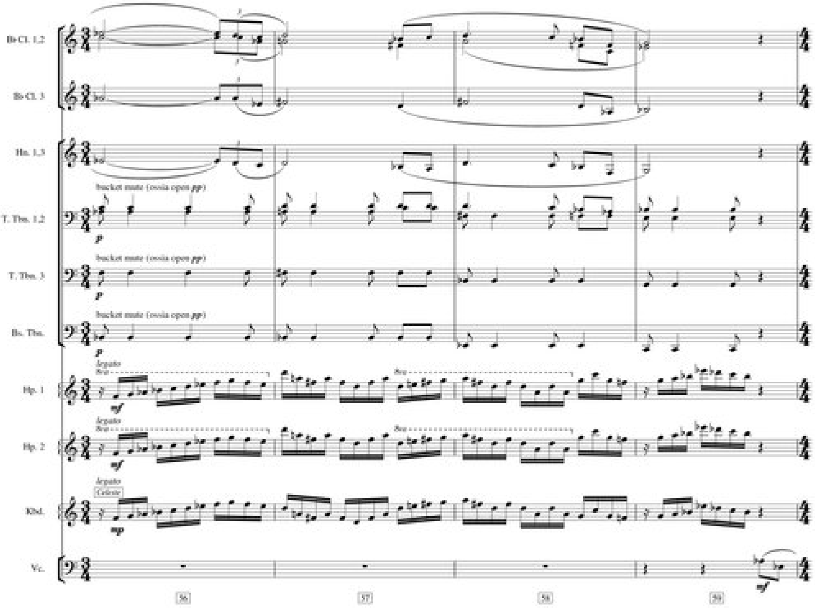

Picc.
Fl. 1,2
Fl. 3
Ob. 1,2
Ob. 3
Eng. Hn.
B♭ Cl. 1,2
B♭ Cl. 3
B♭ Bs. Cl.
Bn. 1,2
Bn. 3
Bn. 4/ Cbn.
C Tpt. 1,2
C Tpt. 3,4
T. Tbn. 1,2
T. Tbn. 3
Perc. 1
Hp. 2
Kbd.
Vn. 1
Vn. 2
Va.
Vc.
Db.
ff
a2
2.
1.
3.
f
take B♭ Cl.
take contra
Cbn.
34
35
36
37

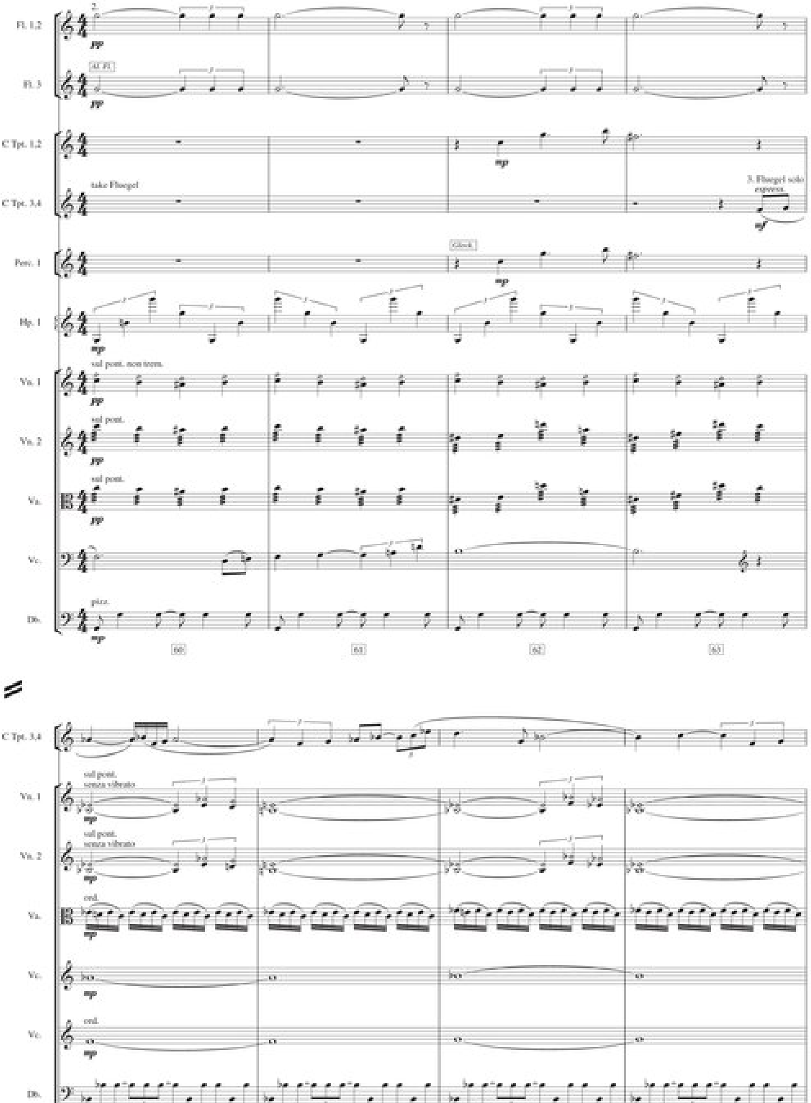

Picc.
Fl. 1,2
Ob. 1,2
Eng. Hn.
Bn. 1,2
Bn. 3
Bn. 4/ Cbn.
Hn. 1,3
Hn. 2,4
Hn. 5,6
a2
C Tpt. 1,2
C Tpt. 3,4
T. Tbn. 1,2
T. Tbn. 3
Tuba
Perc. 2
Snare Drum
Kbd.
Celeste
Vn. 1
Vn. 2
Va.
Vc.
Db.
38
39
40
41
42

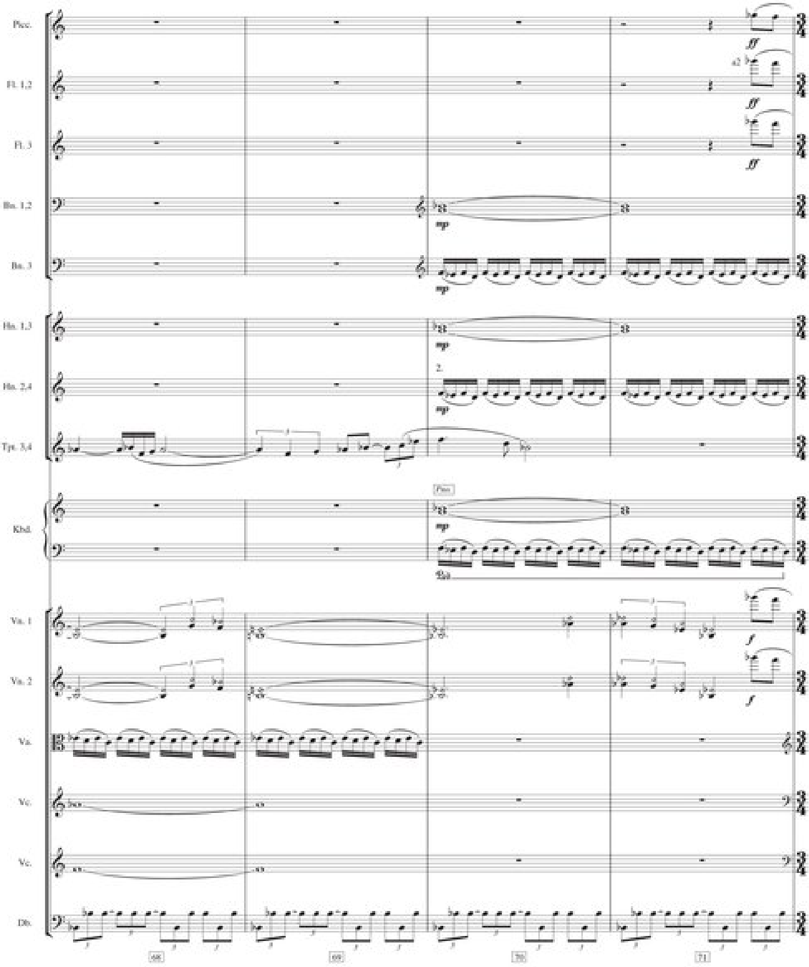

Picc.
Fl. 1.2
Ob. 1.2
b Cl. 1.2
Hn. 1.3
Perc. 1
Hp. 1
Hp. 2
Kbd.
Vn. 1
Vn. 2
Va.
Vc.
Db.
rall.
1. solo
Xylo.
Vibes
pizz.
2
1.
f
mf
43
44
45
46

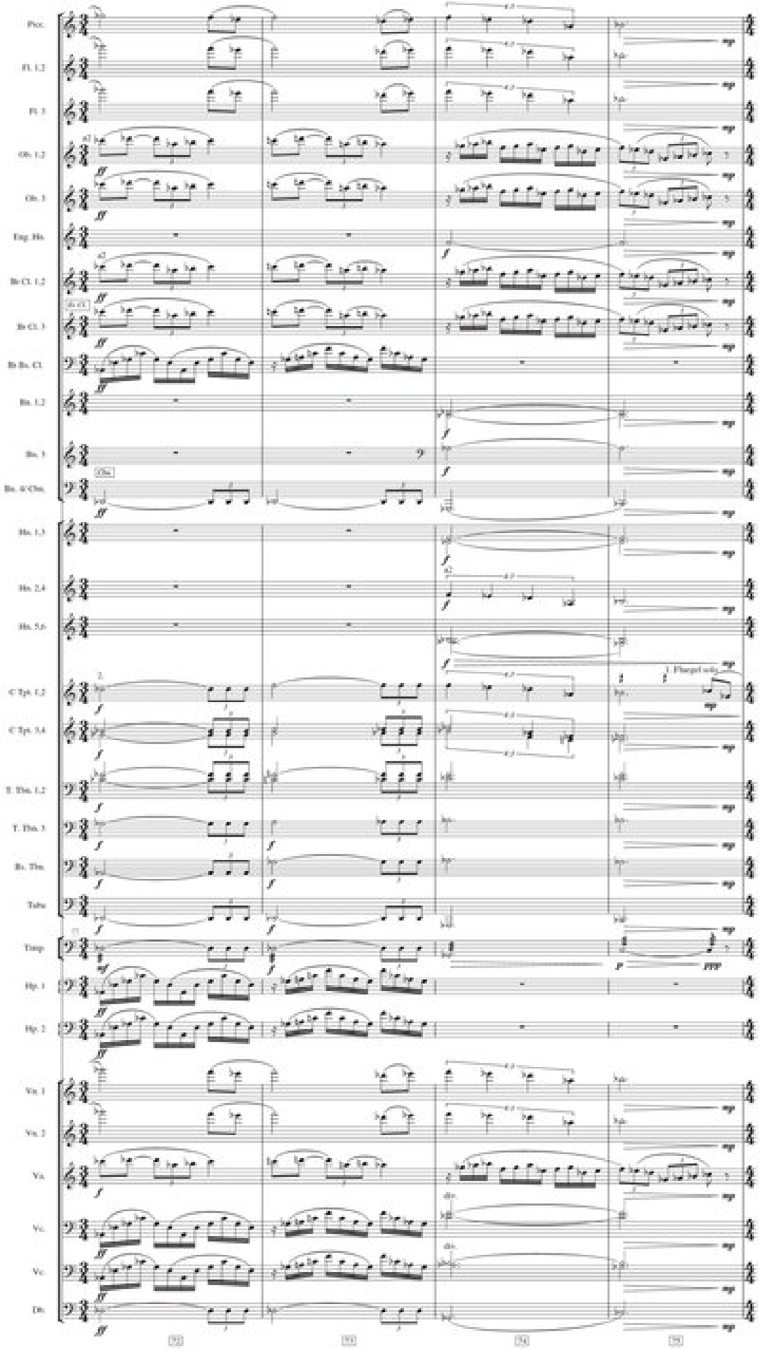

Piu Lento ♩ = 96
Fl. 1,2
Fl. 3
B♭ Cl. 1,2
Hn. 1,3
C Tpt. 1,2
Perc. 1
Hp. 1
Hp. 2
Vn. 1
Vn. 2
Va.
Vc.
Db.
2.
pp
Alt. Fl.
pp
mf
take Picc. Tpt.
Picc. Tpt.
2.
p
Glock.
p
mp
pp
Piu Lento ♩ = 96
sul pont. non trem.
pp
sul pont.
pp
sul pont.
pp
arco
mf express.
mp
47
48
49
50
51

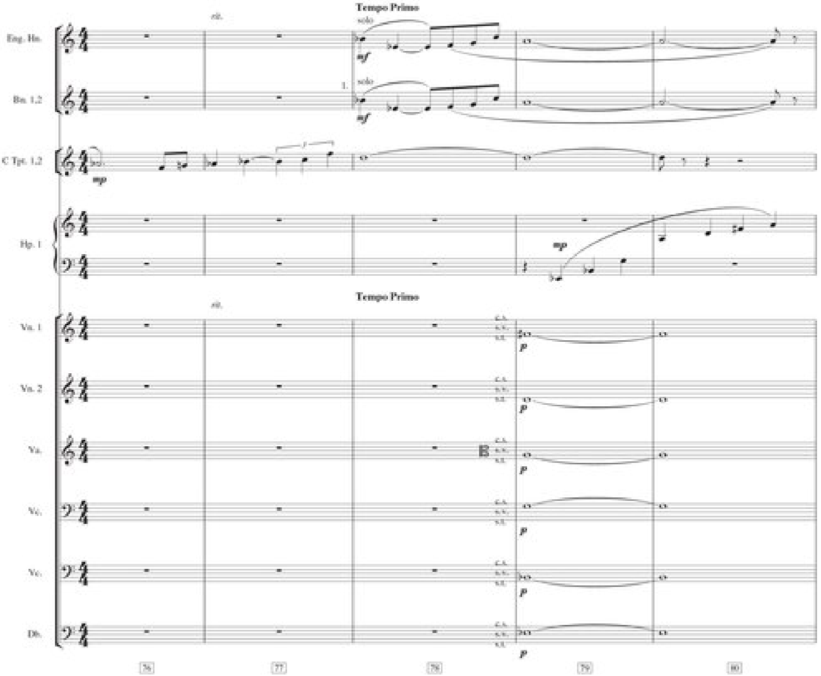

Picc.
Fl. 1.2
Fl. 3
B♭ Cl. 1.2
B♭ Cl. 3
Hn. 1.3
C Tpt. 1.2
Perc. 1
Hp. 1
Hp. 2
Vn. 1
Vn. 2
Va.
Vc.
Db.
p
en dehors
mp
B♭ Cl.
mp
1. solo
mp
pp
pizz.
arco sul pont.
pizz.
arco sul pont.
pizz.
arco sul pont.
3
52
53
54
55

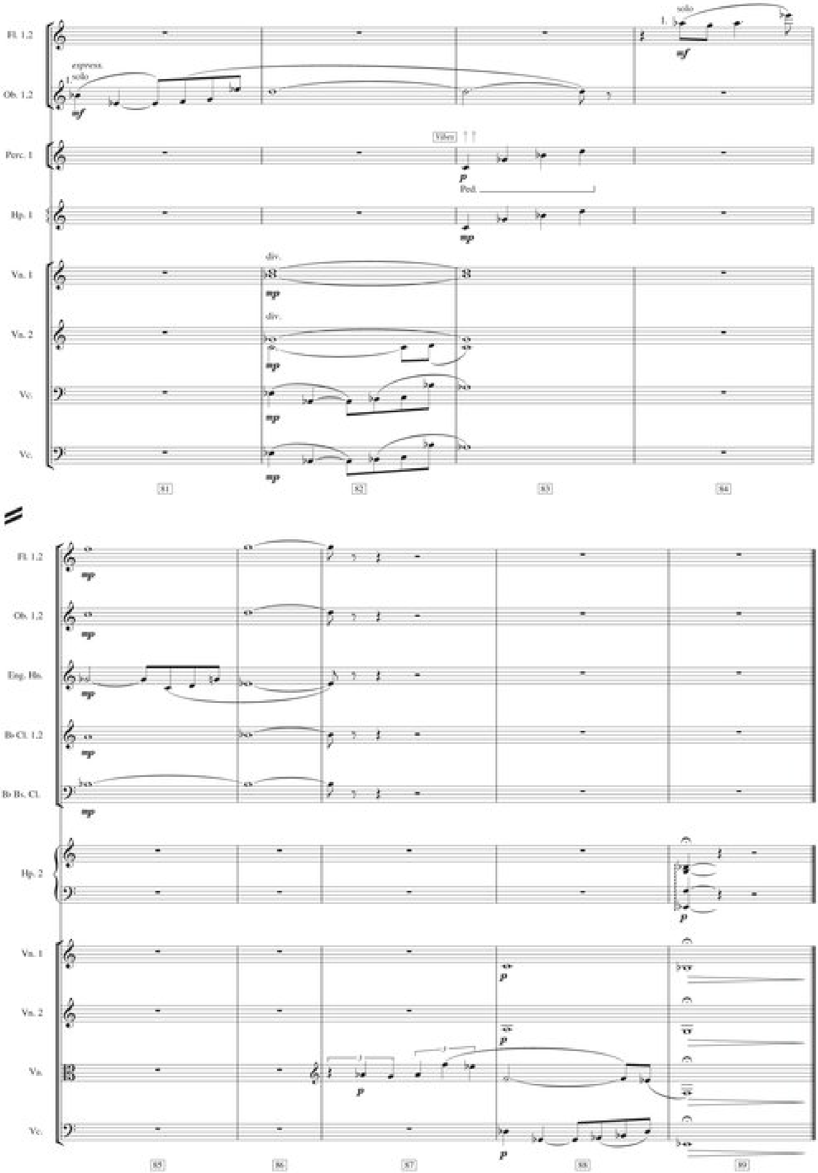

B♭ Cl. 1,2
B♭ Cl. 3
Hn. 1,3
T. Tbn. 1,2
T. Tbn. 3
Bs. Tbn.
Hp. 1
Hp. 2
Kbd.
Vc.
bucket mute (ossia open pp)
bucket mute (ossia open pp)
bucket mute (ossia open pp)
p
p
p
legato
8va
mf
legato
8va
mf
legato
Celeste
mp
8va
8va
mf
56
57
58
59


Fl. 1,2
2.
pp
Fl. 3
Al. Fl.
pp
C Tpt. 1,2
mp
C Tpt. 3,4
take Fluegel
3. Fluegel solo
espress.
mf
Perc. 1
Glock.
mp
Hp. 1
mp
Vn. 1
sul pont. non tenu.
pp
Vn. 2
sul pont.
pp
Va.
sul pont.
pp
Vc.
Db.
pizz.
mp
60
61
62
63
C Tpt. 3,4
Vn. 1
sul pont.
senza vibrato
mp
Vn. 2
sul pont.
senza vibrato
mp
Va.
ord.
mp
Vc.
mp
Vc.
ord.
mp
Db.
64
65
66
67

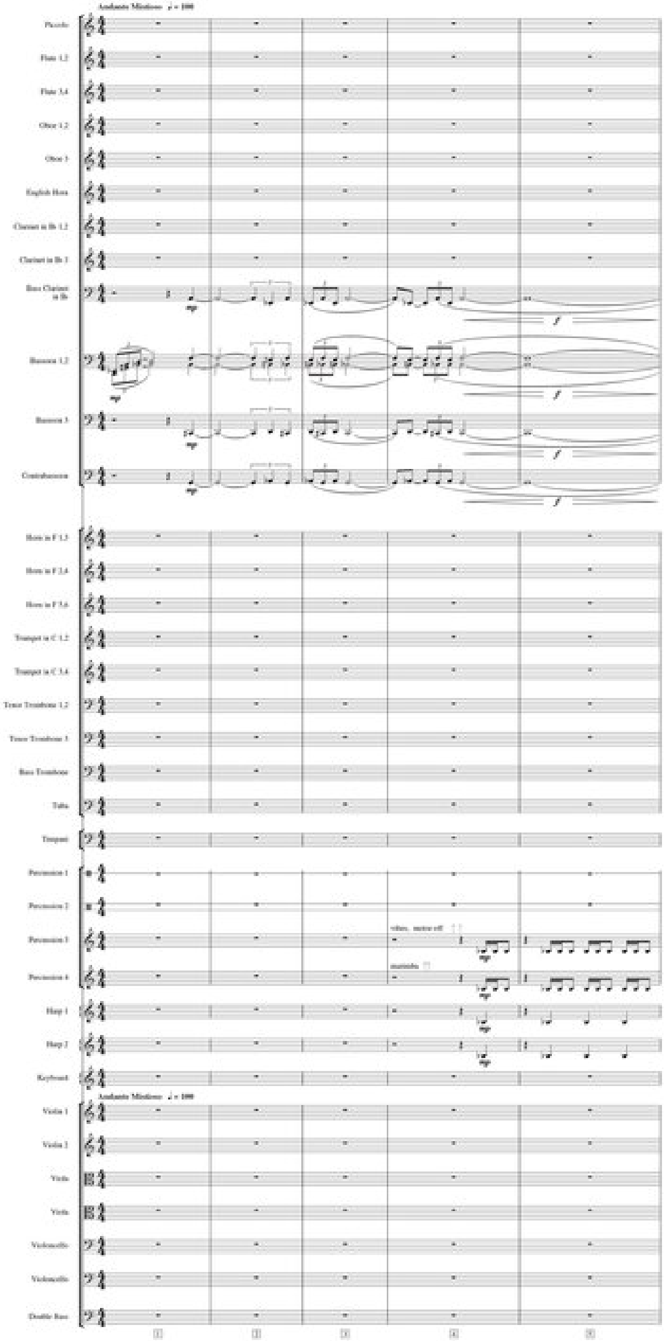

Picc.
Fl. 1,2
Fl. 3
Bn. 1,2
Bn. 3
Hn. 1,3
Hn. 2,4
C Tpt. 3,4
Kbd.
Vn. 1
Vn. 2
Va.
Vc.
Vc.
Db.
ff
a2
ff
ff
mp
mp
mp
2.
mp
3
Picc.
mp
Ped.
3
f
3
f
68
69
70
71

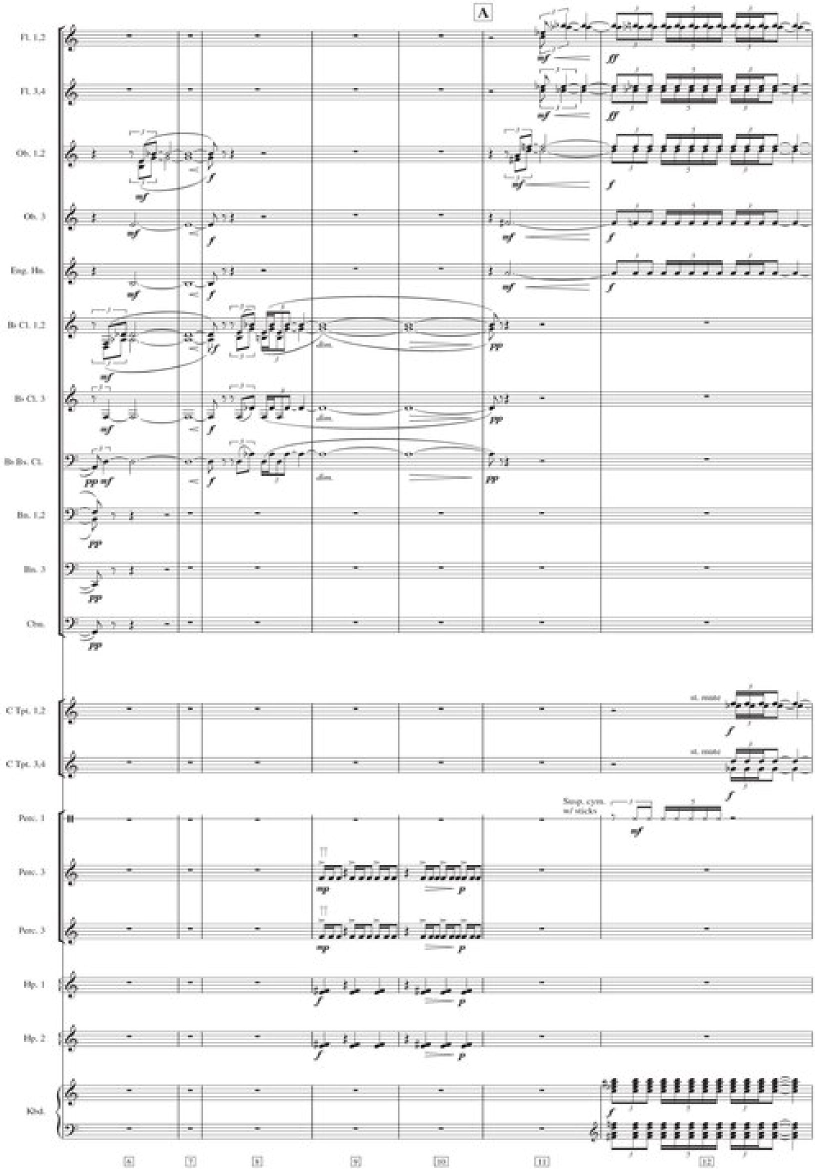

Picc.
Fl. 1.2
Fl. 3
Ob. 1.2
Ob. 3
Eng. Hn.
B♭ Cl. 1.2
B♭ Cl. 3
B♭ Bs. Cl.
Bn. 1.2
Bn. 3
Bn. & Cbn.
Cbn.
Hn. 1.3
Hn. 2.4
Hn. 5.6
C Tpt. 1.2
1. Flugel solo
C Tpt. 3.4
T. Tbn. 1.2
T. Tbn. 3
Bs. Tbn.
Tuba
Timp.
Hp. 1
Hp. 2
Vn. 1
Vn. 2
Va.
Vc.
div.
Vc.
Db.
a2
ff
f
mf
mp
p
ppp
72
73
74
75

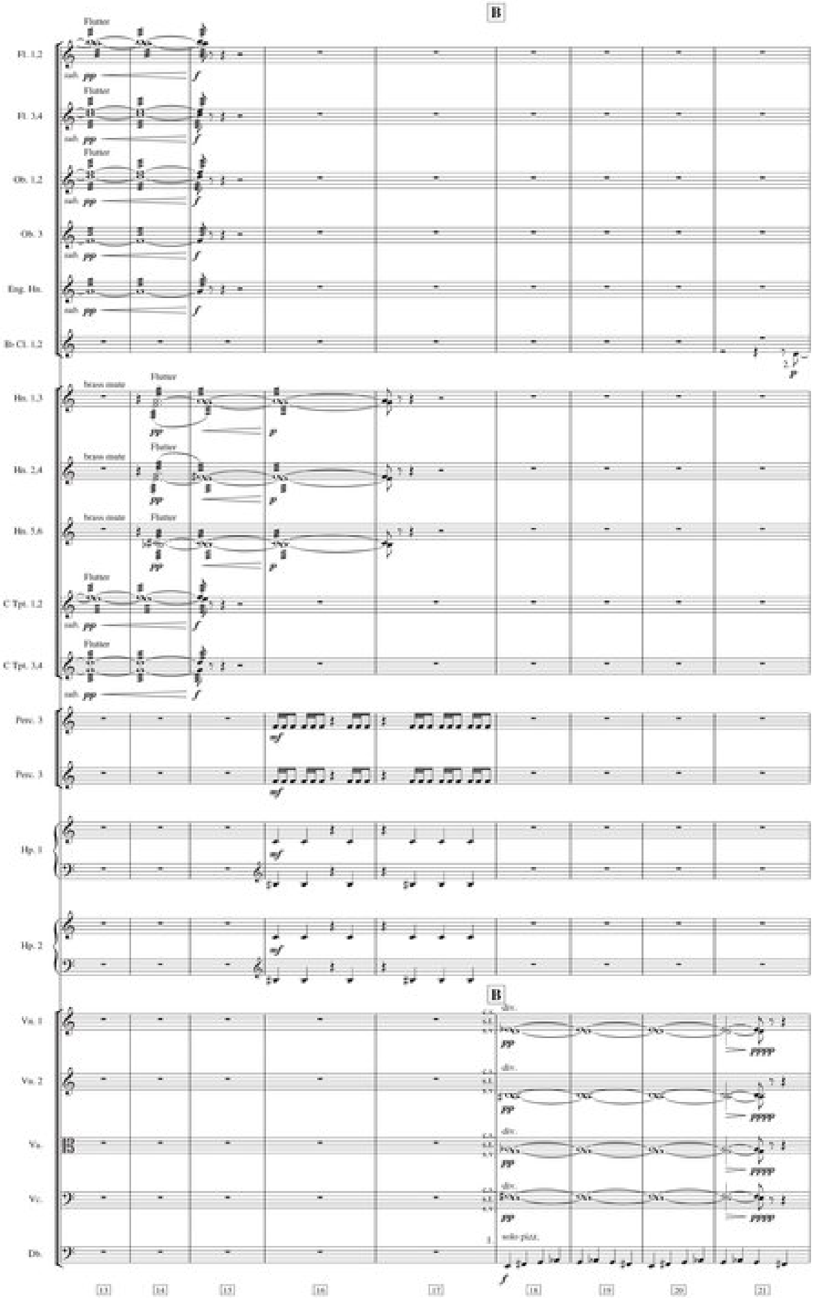

Tempo Primo
rit.
solo
1.
Eng. Hn.
Bn. 1.2
C Tpt. 1.2
Hp. 1
Vn. 1
Vn. 2
Va.
Vc.
Vc.
Db.
mf
mp
p
3
c.s.
s.s.
s.t.
76
77
78
79
80

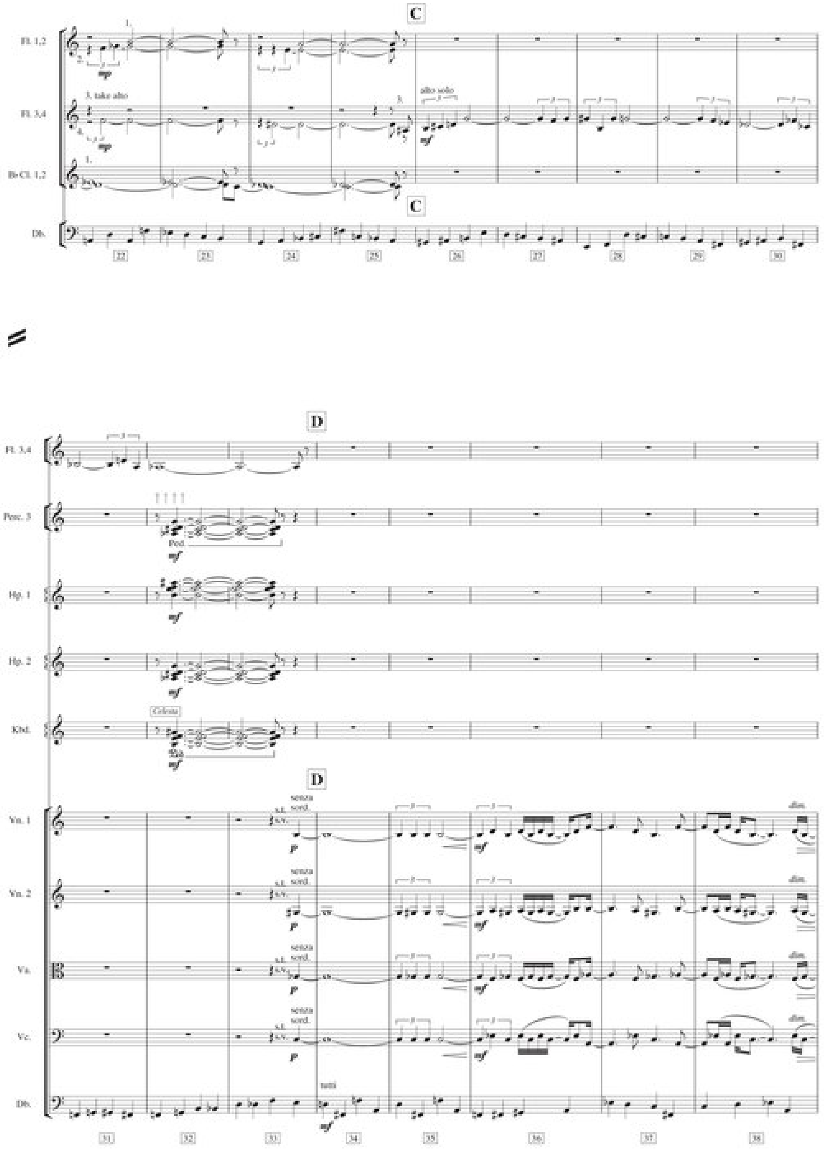

Fl. 1.2
Ob. 1.2
Perc. 1
Hp. 1
Vn. 1
Vn. 2
Vc.
Vc.
express.
solo
1.
mf
solo
1.
mf
Vibra.
p
Ped.
mp
div.
mp
div.
mp
mp
mp
81
82
83
84
Fl. 1.2
Ob. 1.2
Eng. Hn.
B♭ Cl. 1.2
B♭ Bs. Cl.
Hp. 2
Vn. 1
Vn. 2
Va.
Vc.
mp
mp
mp
mp
mp
p
p
p
3
3
p
85
86
87
88
89

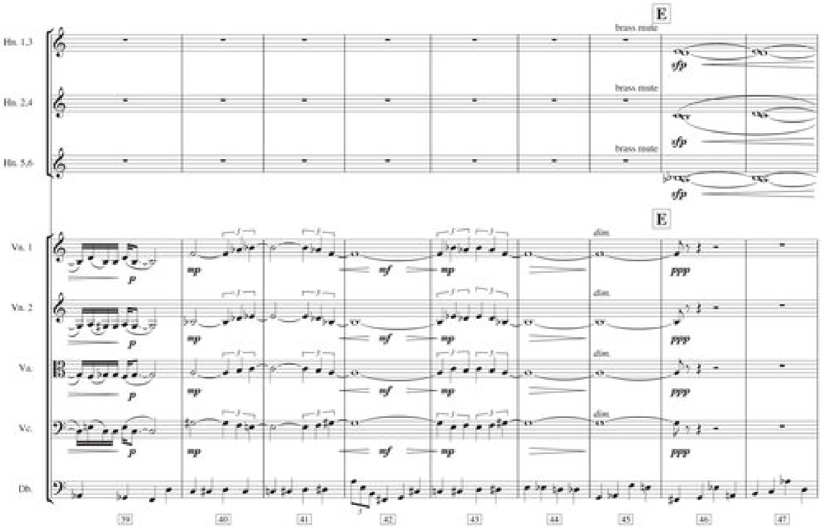
II. Film Noir

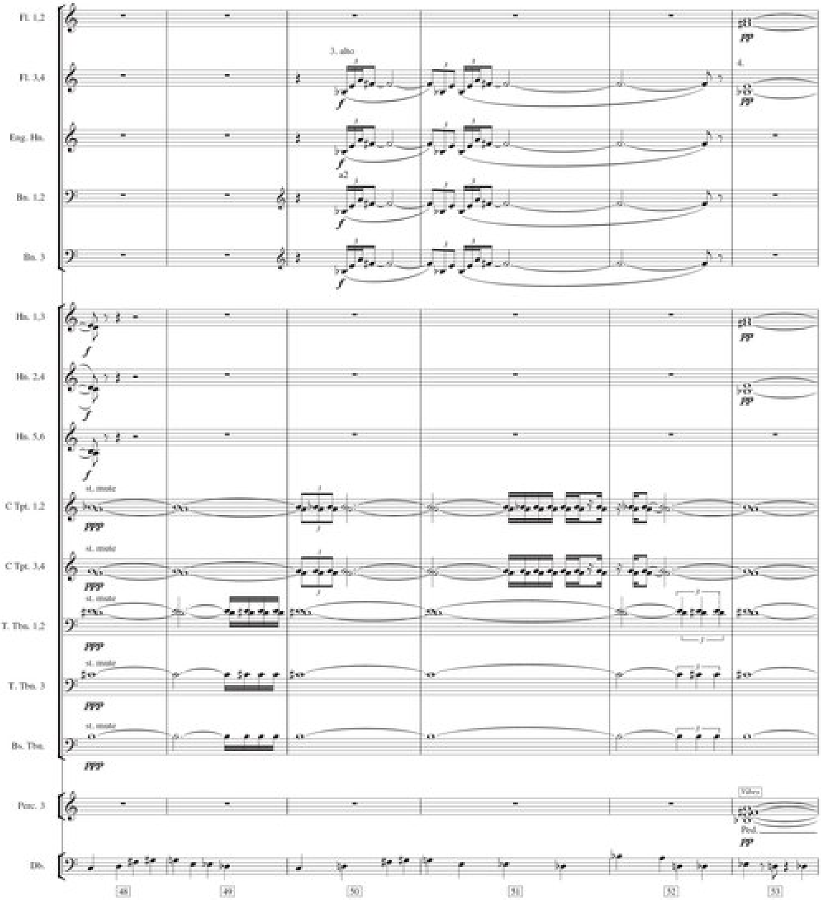

Andante Misterioso ♩ = 100
Piccolo
Flute 1,2
Flute 3,4
Oboe 1,2
Oboe 3
English Horn
Clarinet in B♭ 1,2
Clarinet in B♭ 3
Bass Clarinet in B♭
Bassoon 1,2
Bassoon 3
Contrabassoon
Horn in F 1,3
Horn in F 2,4
Horn in F 5,6
Trumpet in C 1,2
Trumpet in C 3,4
Tenor Trombone 1,2
Tenor Trombone 3
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Percussion 4
Harp 1
Harp 2
Keyboard
Violin 1
Violin 2
Viola
Viola
Violoncello
Violoncello
Double Bass
mp
f
vibes, motor off
marimba
Andante Misterioso ♩ = 100
1
2
3
4
5

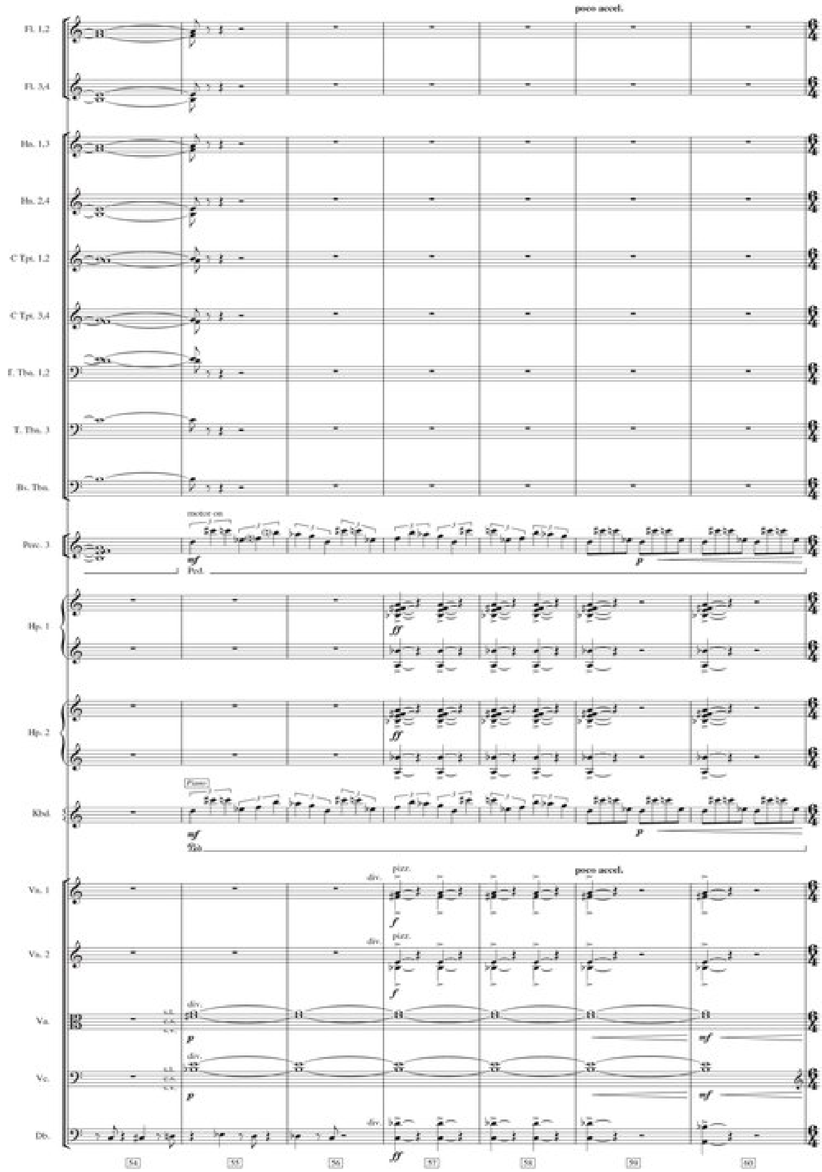

A
Fl. 1,2
Fl. 3,4
Ob. 1,2
Ob. 3
Eng. Hn.
B♭ Cl. 1,2
B♭ Cl. 3
B♭ Bs. Cl.
Bn. 1,2
Bn. 3
Cbn.
C Tpt. 1,2
C Tpt. 3,4
Perc. 1
Perc. 3
Perc. 3
Hp. 1
Hp. 2
Kbd.
mf
ff
f
pp
dim.
mp
p
st. mute
Susp. cym. w/ sticks
6
7
8
9
10
11
12

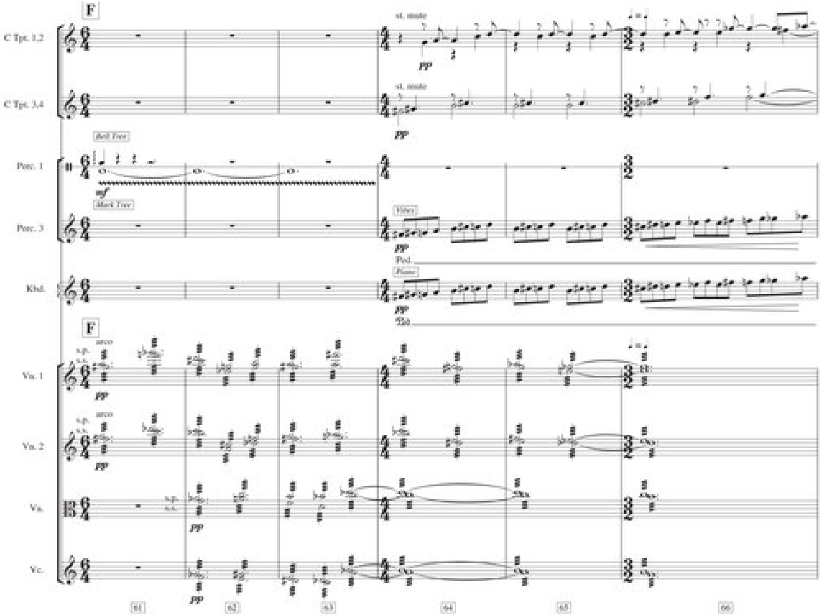

B
Fl. 1,2
Flutter
sub. pp
f
Fl. 3,4
Flutter
sub. pp
f
Ob. 1,2
Flutter
sub. pp
f
Ob. 3
sub. pp
f
Eng. Hn.
sub. pp
f
B♭ Cl. 1,2
p
Hn. 1,3
brass mute
Flutter
pp
p
Hn. 2,4
brass mute
Flutter
pp
p
Hn. 5,6
brass mute
Flutter
pp
p
C Tpt. 1,2
Flutter
sub. pp
f
C Tpt. 3,4
Flutter
sub. pp
f
Perc. 3
mf
Perc. 3
mf
Hp. 1
mf
Hp. 2
mf
B
Vn. 1
div.
pp
pppp
Vn. 2
div.
pp
pppp
Va.
div.
pp
pppp
Vc.
div.
pp
pppp
Db.
1.
solo pizz.
f
13
14
15
16
17
18
19
20
21

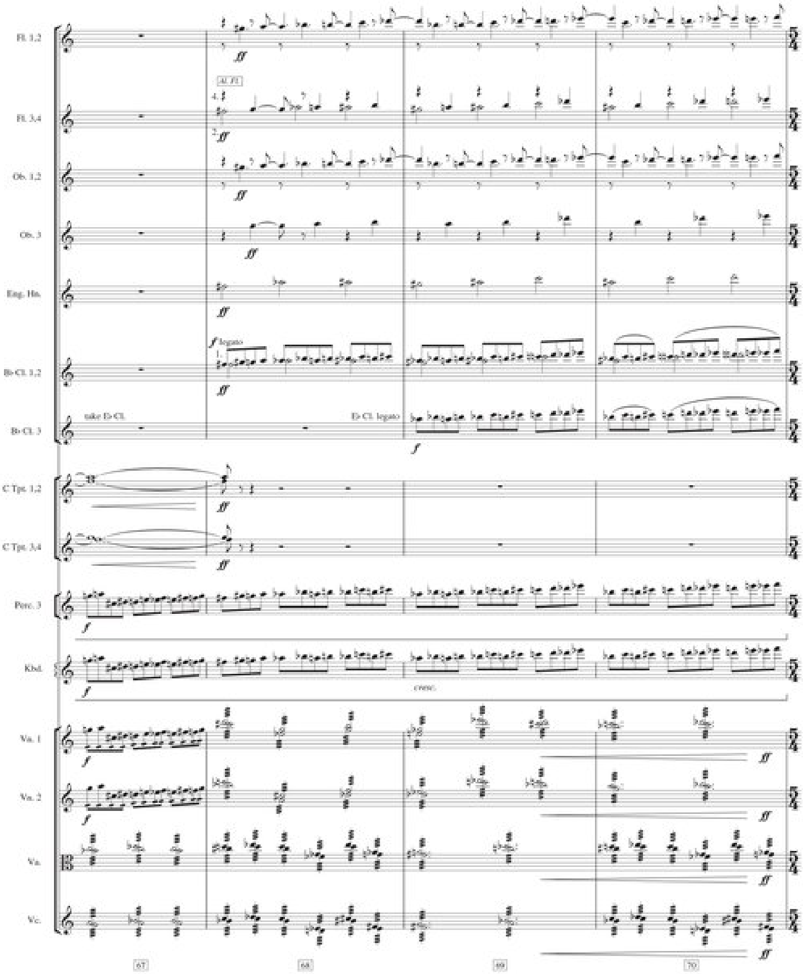

C
Fl. 1,2
1.
2.
mp
Fl. 3,4
3. take alto
4.
3.
alto solo
mf
B♭ Cl. 1,2
1.
Db.
22
23
24
25
26
27
28
29
30
D
Fl. 3,4
Perc. 3
Ped.
mf
Hp. 1
Hp. 2
Kbd.
Celesta
Vn. 1
Vn. 2
Va.
Vc.
senza sord.
s.t.
s.v.
p
mf
dim.
tutti
31
32
33
34
35
36
37
38

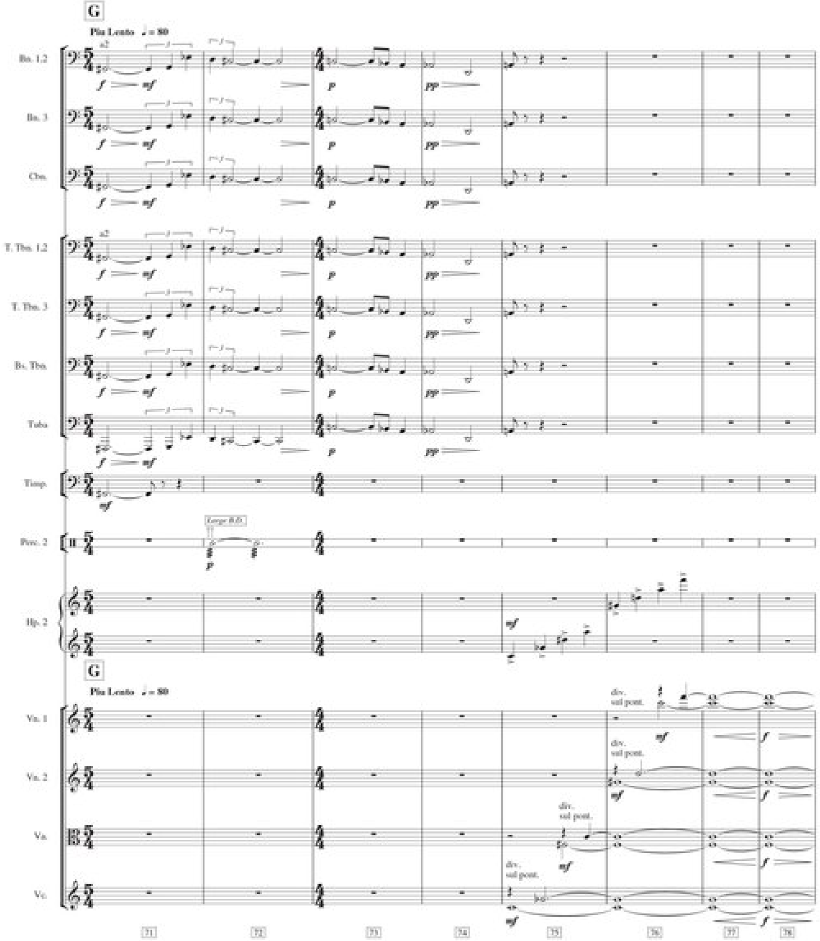

E
brass mute
Hn. 1,3
Hn. 2,4
Hn. 5,6
sfp
E
Vn. 1
Vn. 2
Va.
Vc.
Db.
p
mp
mf
dim.
ppp
3
39
40
41
42
43
44
45
46
47

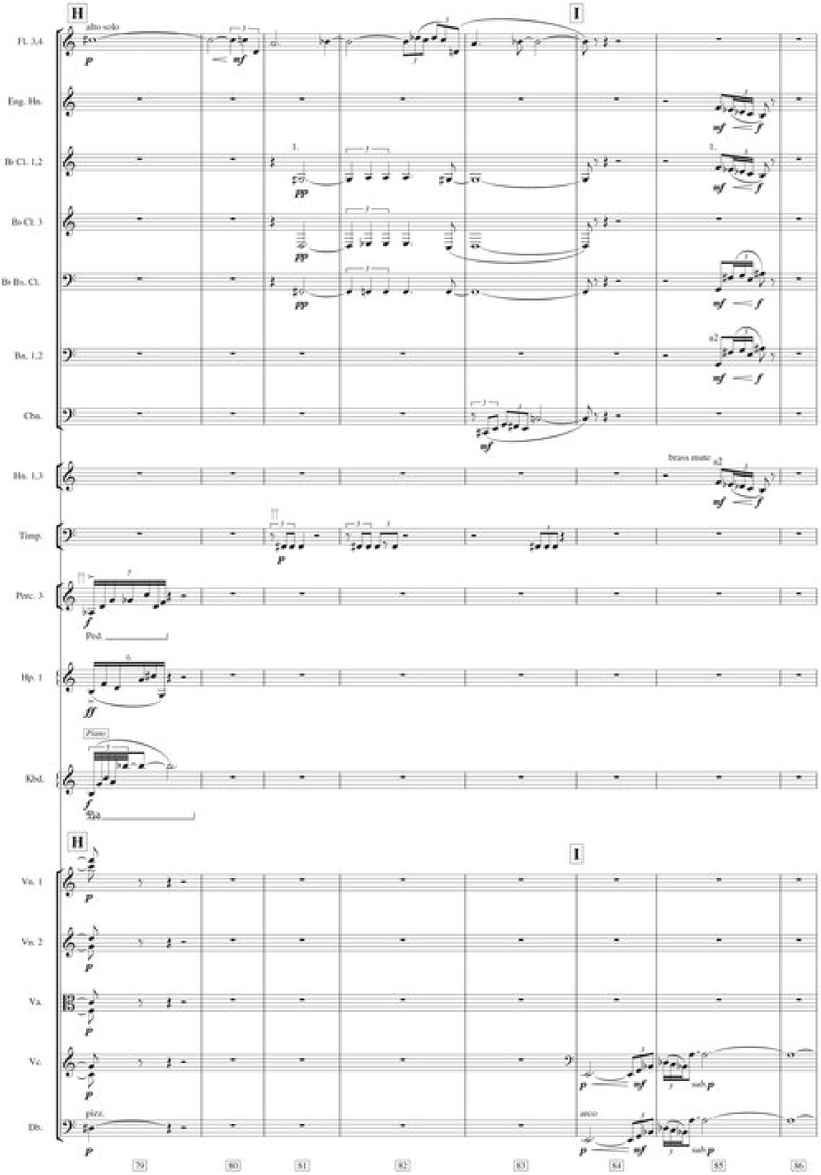

Fl. 1,2
Fl. 3,4
Eng. Hn.
Bn. 1,2
Bn. 3
Hn. 1,3
Hn. 2,4
Hn. 5,6
C Tpt. 1,2
C Tpt. 3,4
T. Tbn. 1,2
T. Tbn. 3
Bs. Tbn.
Perc. 3
Db.
3. alto
a2
4.
st. mute
Vibes
Ped.
f
pp
ppp
48
49
50
51
52
53

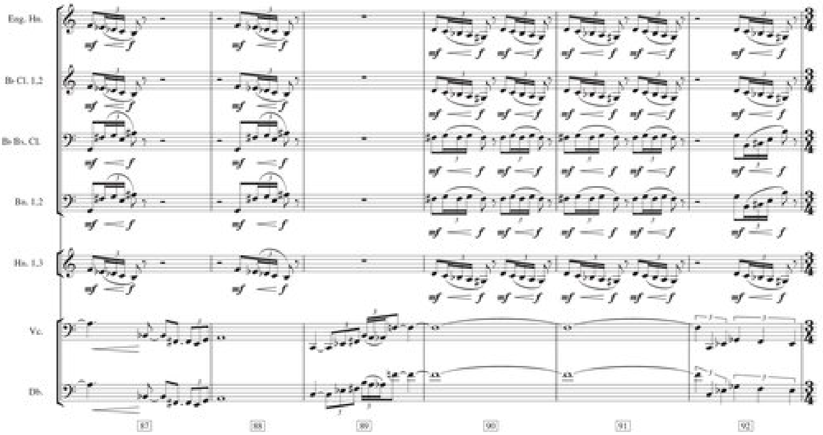

poco accel.
Fl. 1.2
Fl. 3.4
Hn. 1.3
Hn. 2.4
C Tpt. 1.2
C Tpt. 3.4
T. Tbn. 1.2
T. Tbn. 3
Bs. Tbn.
Perc. 3
motor on
mf
p
Ped.
Hp. 1
ff
Hp. 2
ff
Kbd.
Piano
mf
p
Vn. 1
div.
pizz.
f
poco accel.
Vn. 2
div.
pizz.
f
Va.
div.
p
mf
Vc.
div.
p
mf
Db.
div.
ff
54
55
56
57
58
59
60

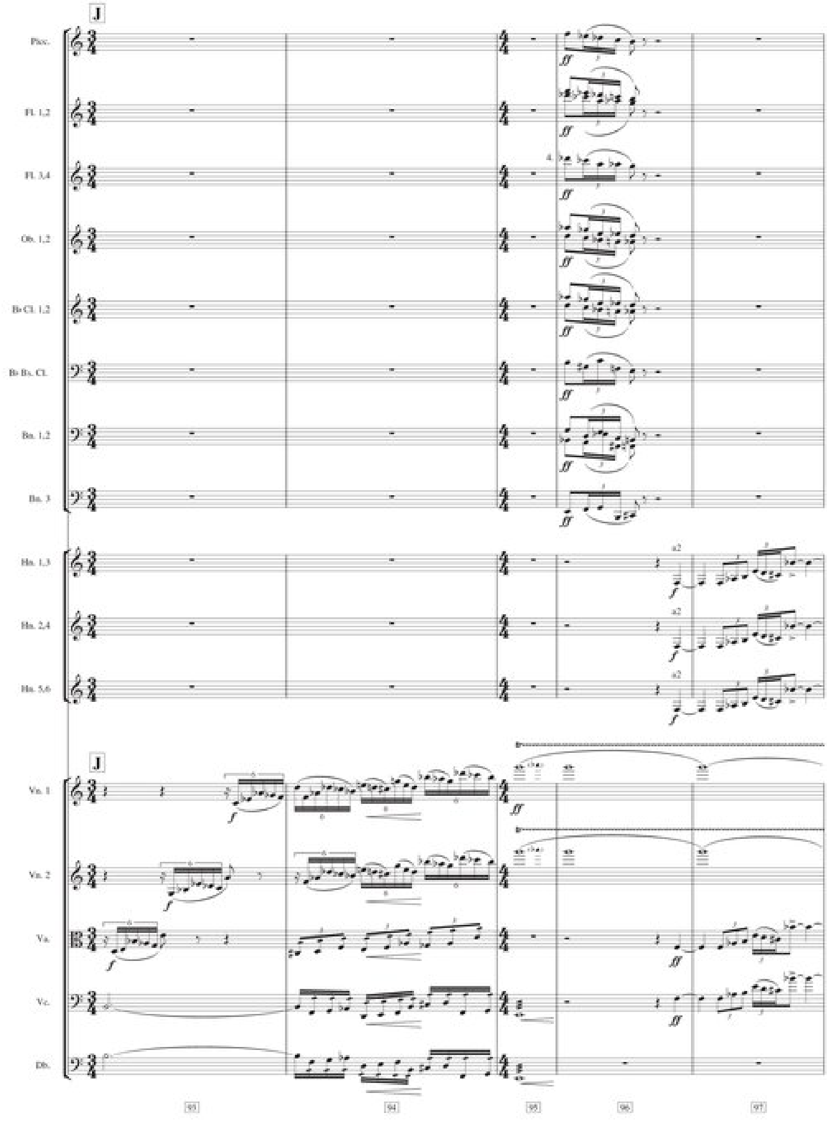

F
C Tpt. 1,2
C Tpt. 3,4
st. mute
pp
Perc. 1
Bell Tree
mf
Mark Tree
Perc. 3
Vibes
Ped.
Kbd.
Piano
Vn. 1
Vn. 2
Va.
Vc.
arco
s.p.
n.v.
61
62
63
64
65
66

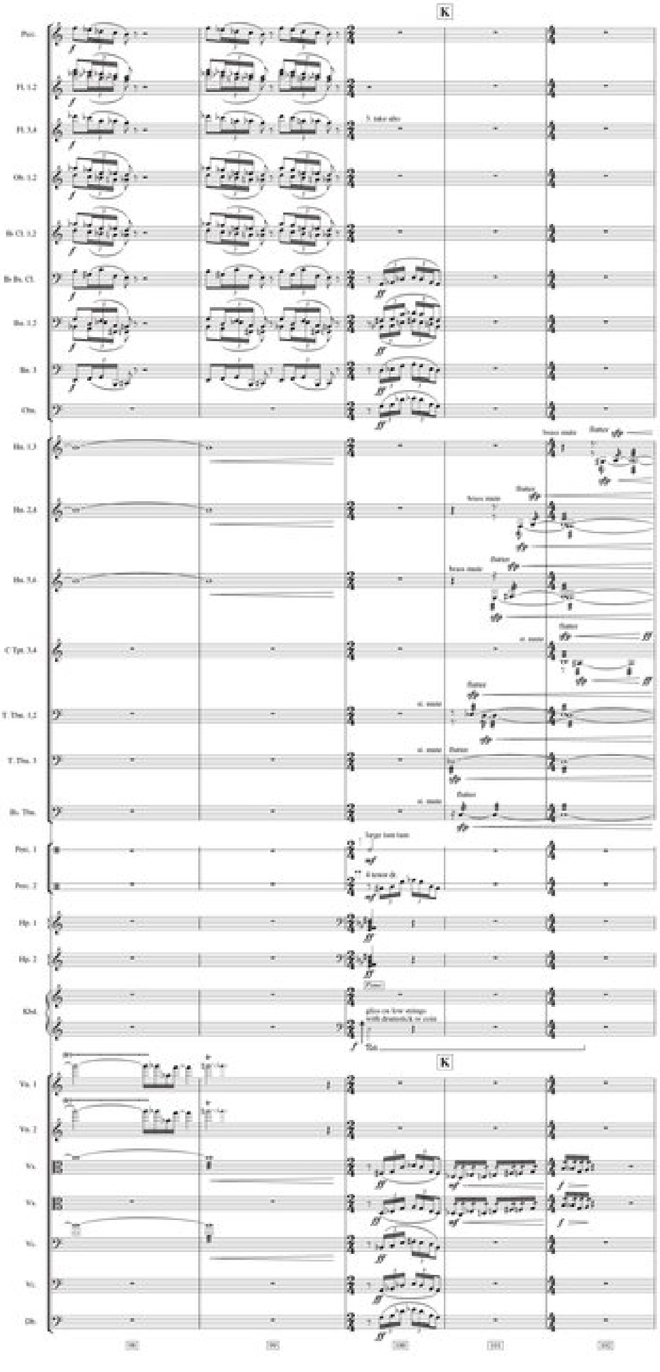

Fl. 1,2
Fl. 3,4
Al. Fl.
Ob. 1,2
Ob. 3
Eng. Hn.
B♭ Cl. 1,2
f legato
B♭ Cl. 3
take E♭ Cl.
E♭ Cl. legato
C Tpt. 1,2
C Tpt. 3,4
Perc. 3
Kbd.
cresc.
Vn. 1
Vn. 2
Va.
Vc.
ff
f
67
68
69
70

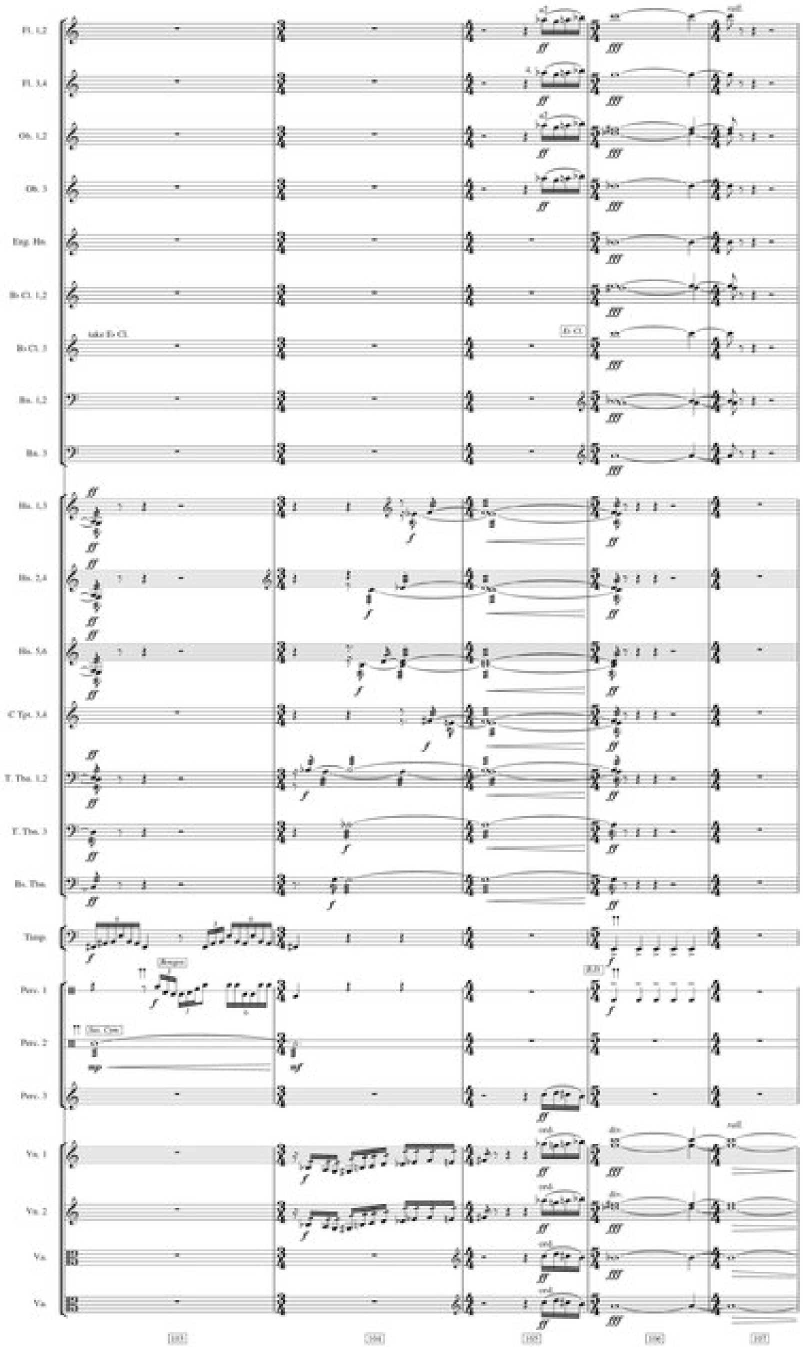

G
Più Lento ♩ = 80
Bn. 1.2
a2
f
mf
p
pp
Bn. 3
Cbn.
T. Tbn. 1.2
T. Tbn. 3
Bs. Tbn.
Tuba
Timp.
Perc. 2
Large B.D.
Hp. 2
Vn. 1
div.
sul pont.
Vn. 2
Va.
Vc.
71
72
73
74
75
76
77
78

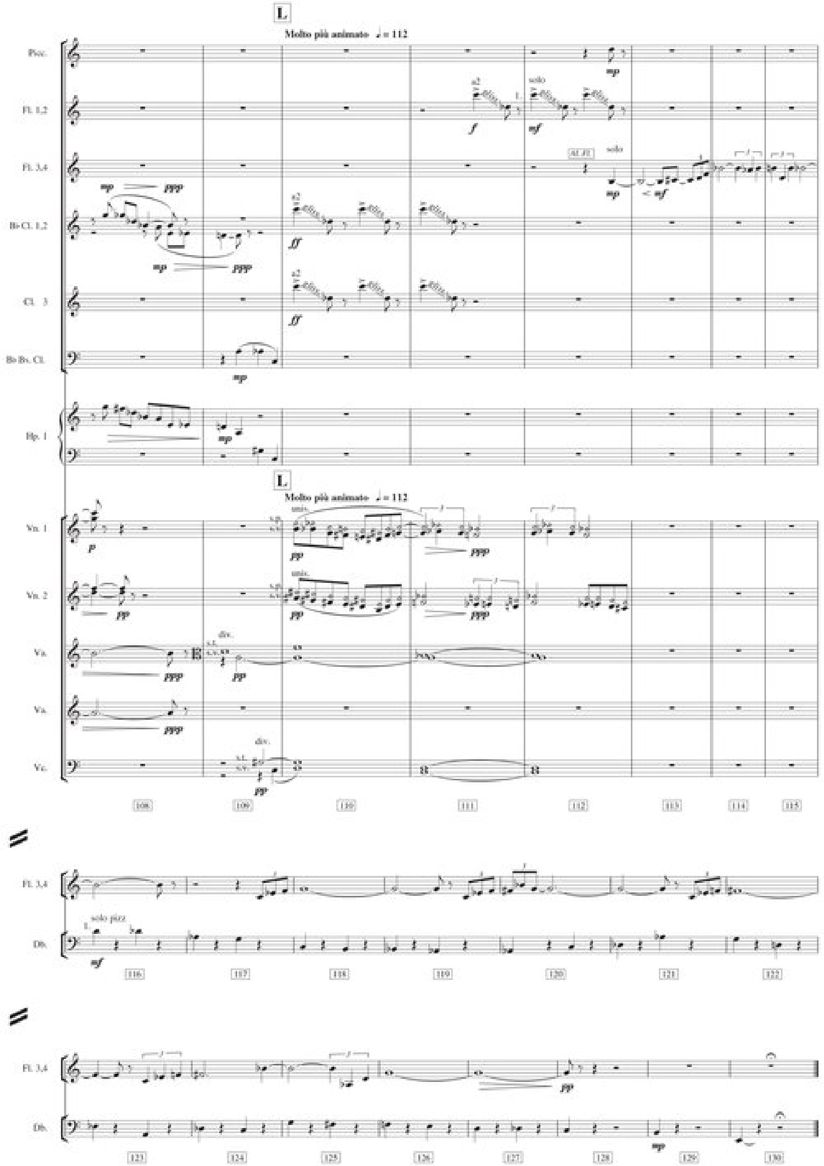

H
I
Fl. 3,4
alto solo
Eng. Hn.
B♭ Cl. 1,2
B♭ Cl. 3
B♭ Bs. Cl.
Bn. 1,2
a2
Cbn.
Hn. 1,3
brass mute
Timp.
Perc. 3
Ped.
Hp. 1
Kbd.
Piano
Vn. 1
Vn. 2
Va.
Vc.
Db.
pizz.
arco
sub. p
79
80
81
82
83
84
85
86


Eng. Hn.
B♭ Cl. 1.2
B♭ Bs. Cl.
Bn. 1.2
Hn. 1.3
Vc.
Db.
mf
f
3
3/4
87
88
89
90
91
92

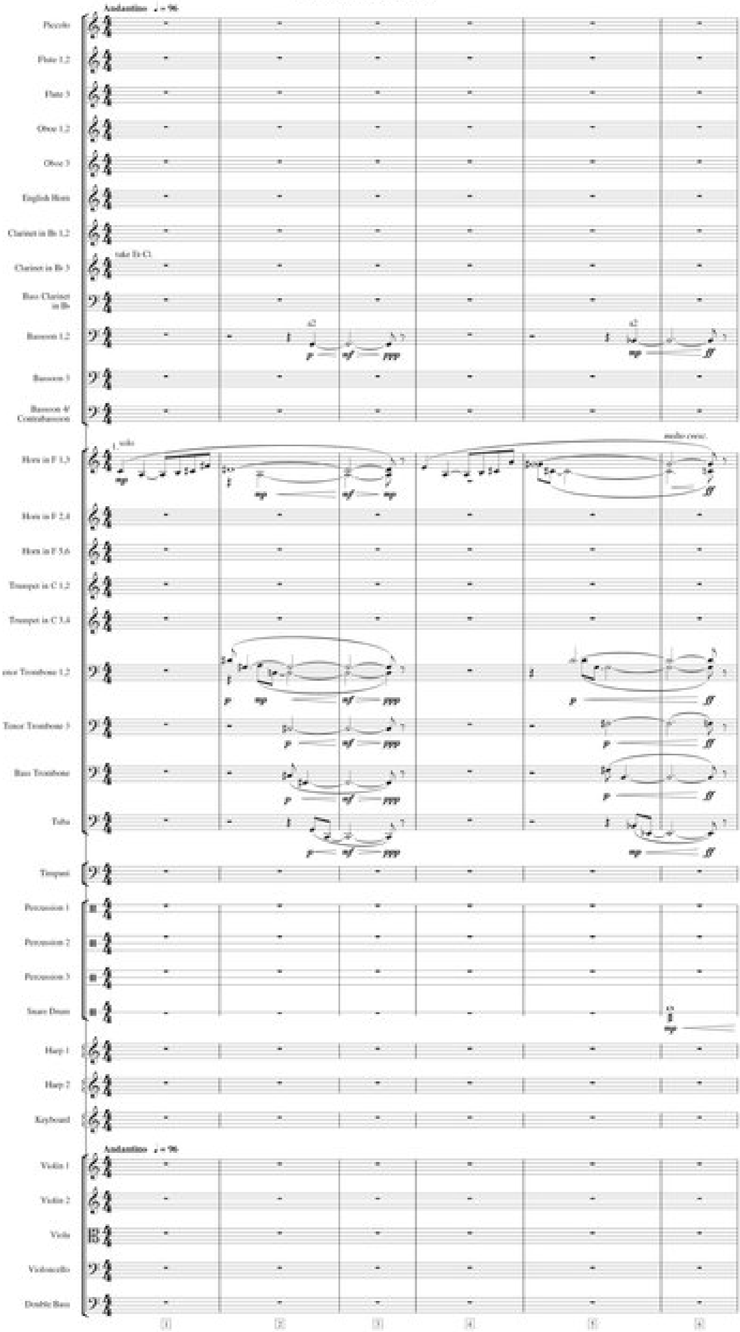

J
Picc.
Fl. 1,2
Fl. 3,4
Ob. 1,2
B♭ Cl. 1,2
B♭ Bs. Cl.
Bn. 1,2
Bn. 3
Hn. 1,3
Hn. 2,4
Hn. 5,6
Vn. 1
Vn. 2
Va.
Vc.
Db.
ff
f
a2
4.
93
94
95
96
97

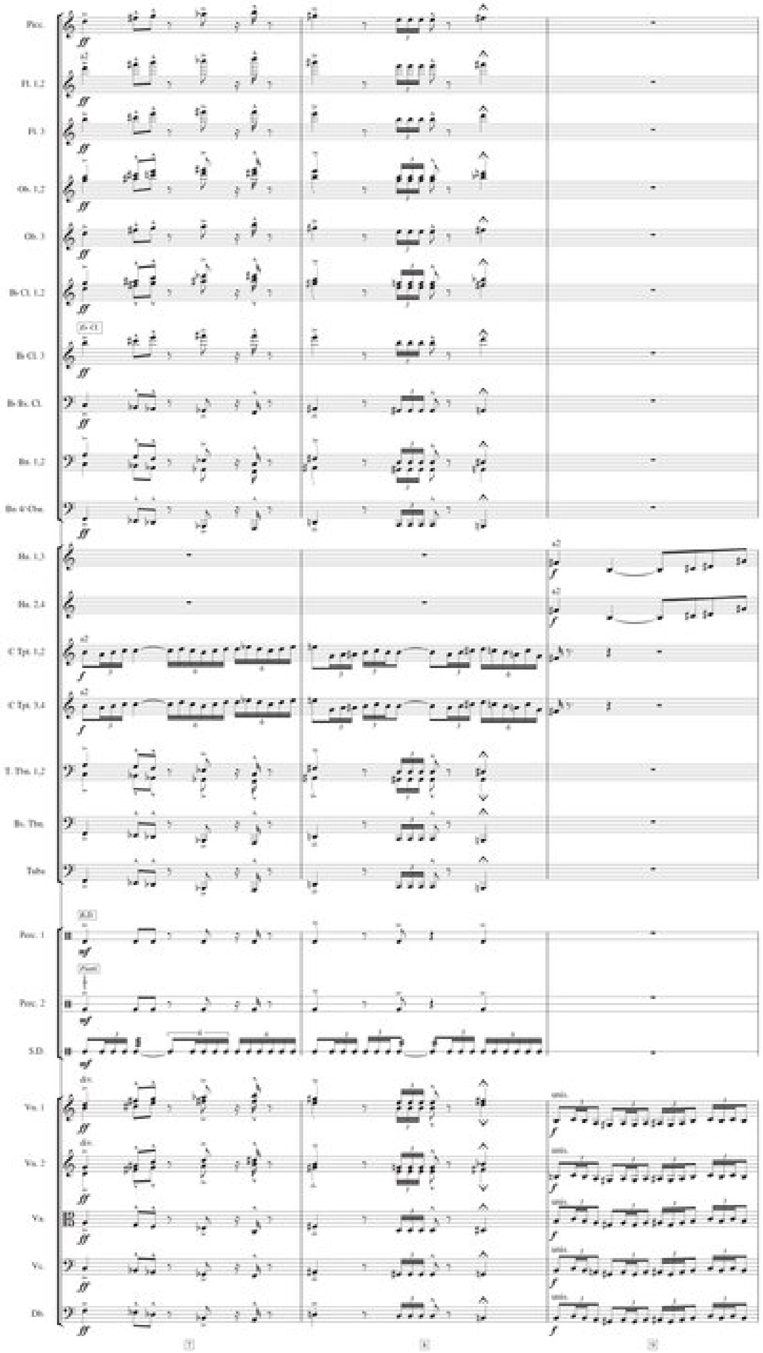

K
Picc.
Fl. 1.2
Fl. 3.4
Ob. 1.2
B♭ Cl. 1.2
B♭ Bs. Cl.
Bn. 1.2
Bn. 3
Cbn.
Hn. 1.3
Hn. 2.4
Hn. 5.6
C Tpt. 3.4
T. Tbn. 1.2
T. Tbn. 3
Bs. Tbn.
Perc. 1
Perc. 2
Hp. 1
Hp. 2
Kbd.
Vn. 1
Vn. 2
Va.
Va.
Vc.
Vc.
Db.
3. take alto
brass mute
flutter
st. mute
large bass bass
4 tenor dr.
Piano
gliss on low strings with drumstick, to coda
Ped.
f
ff
mf
98
99
100
101
102

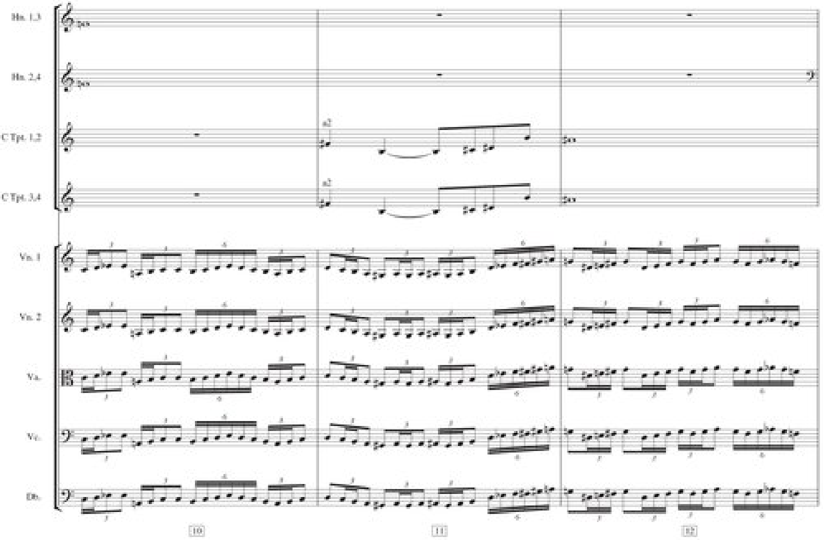

Fl. 1,2
Fl. 3,4
Ob. 1,2
Ob. 3
Eng. Hn.
B♭ Cl. 1,2
B♭ Cl. 3
take E♭ Cl.
E♭ Cl.
Bn. 1,2
Bn. 3
Hn. 1,3
Hn. 2,4
Hn. 5,6
C Tpt. 3,4
T. Tbn. 1,2
T. Tbn. 3
Bs. Tbn.
Timp.
Perc. 1
Bongos
B.D.
Perc. 2
Sus. Cym.
Perc. 3
Vn. 1
Vn. 2
Va.
Vc.
a2
div.
unis.
rall.
ff
fff
f
mp
mf
103
104
105
106
107

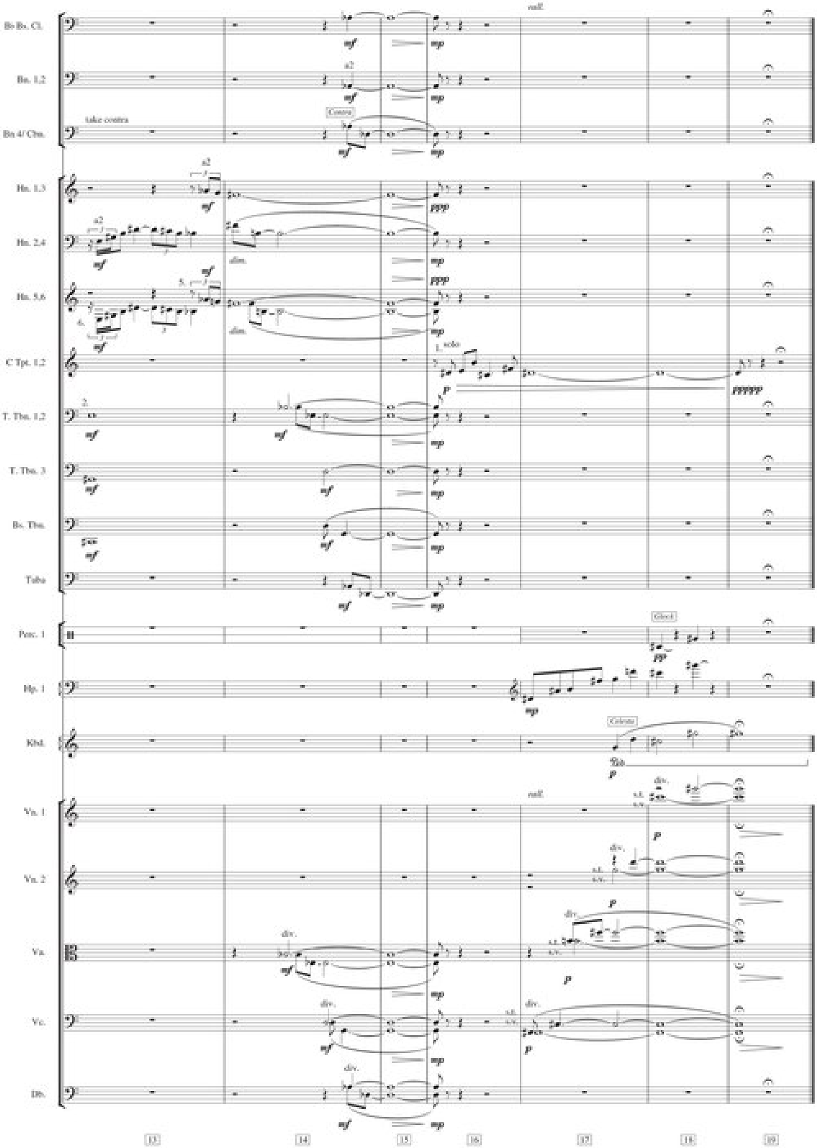

L
Molto più animato ♩ = 112
Picc.
Fl. 1,2
Fl. 3,4
B♭ Cl. 1,2
Cl. 3
B♭ Bs. Cl.
Hp. 1
Vn. 1
Vn. 2
Va.
Va.
Vc.
Db.
a2
solo
1.
Al. Fl.
unis.
div.
s.t.
s.v.
solo pizz
mp
ppp
ff
f
mf
p
pp
< mf
3
108
109
110
111
112
113
114
115
116
117
118
119
120
121
122
123
124
125
126
127
128
129
130

III. First Transition

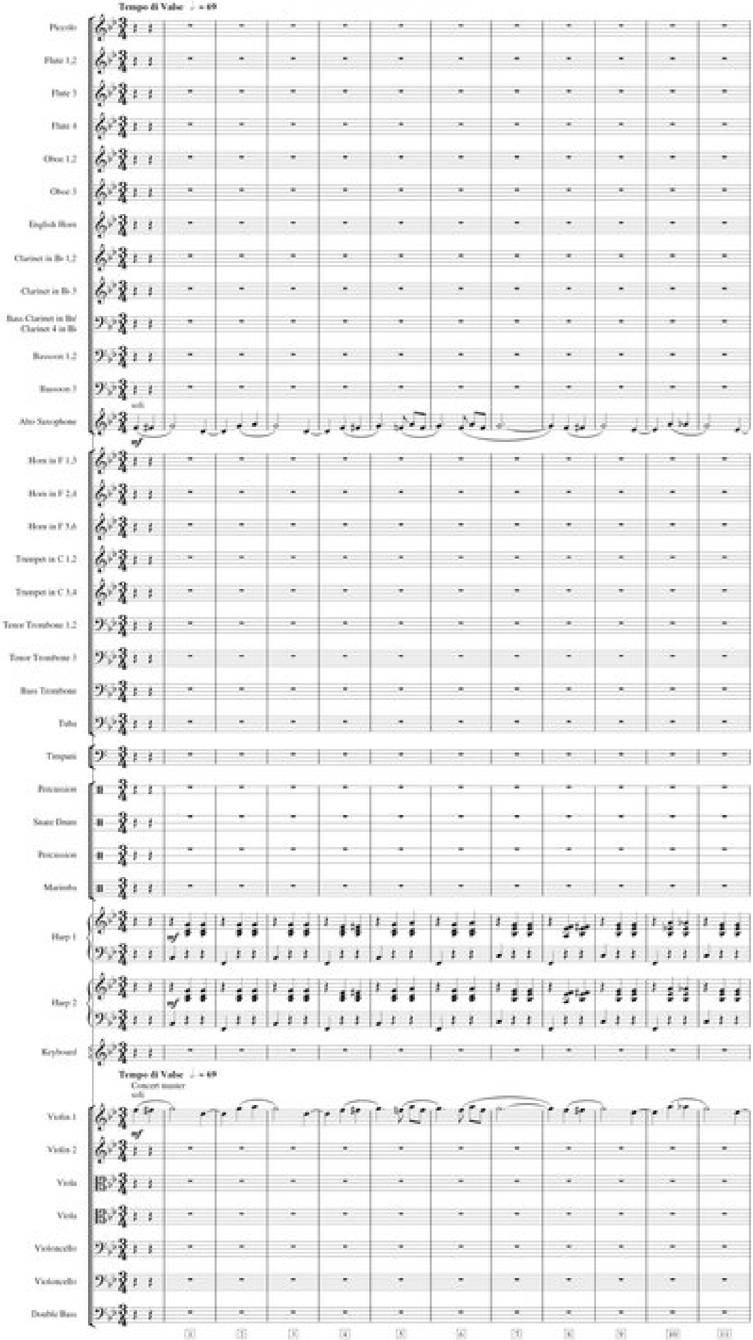


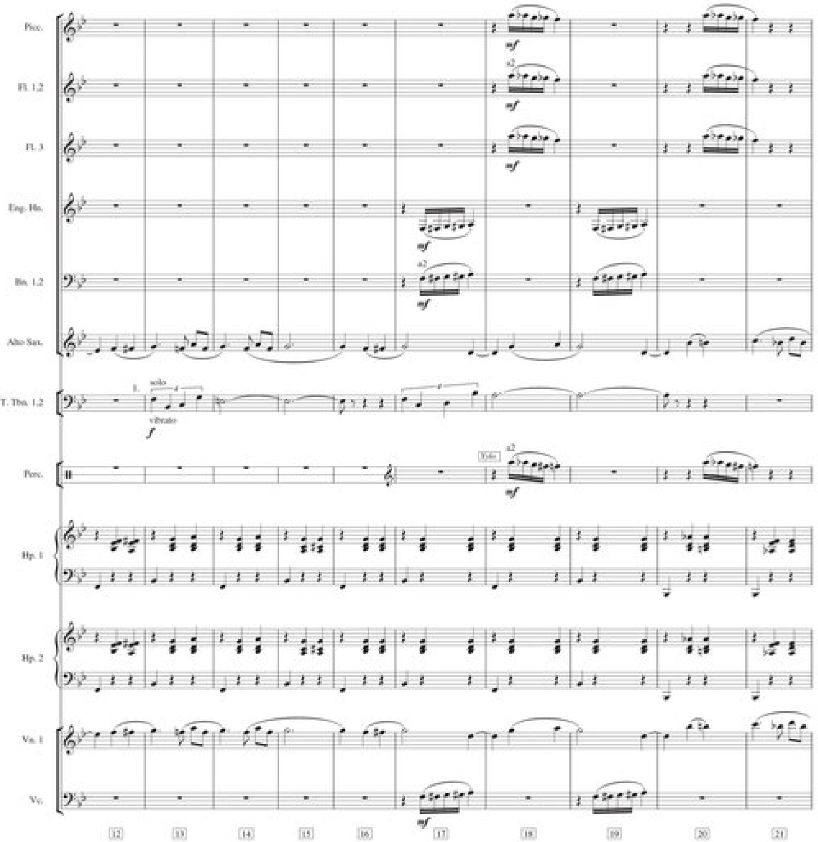

Picc.
Fl. 1.2
Fl. 3
Ob. 1.2
Ob. 3
B♭ Cl. 1.2
E♭ Cl.
B♭ Cl. 3
B♭ Bs. Cl.
Bn. 1.2
Bn. 4/Cbn.
Hn. 1.3
Hn. 2.4
C Tpt. 1.2
C Tpt. 3.4
T. Tbn. 1.2
Bs. Tbn.
Tuba
B.D.
Perc. 1
Piatti
Perc. 2
S.D.
Vn. 1
Vn. 2
Va.
Vc.
Db.
ff
a2
f
mf
div.
unis.
7
8
9

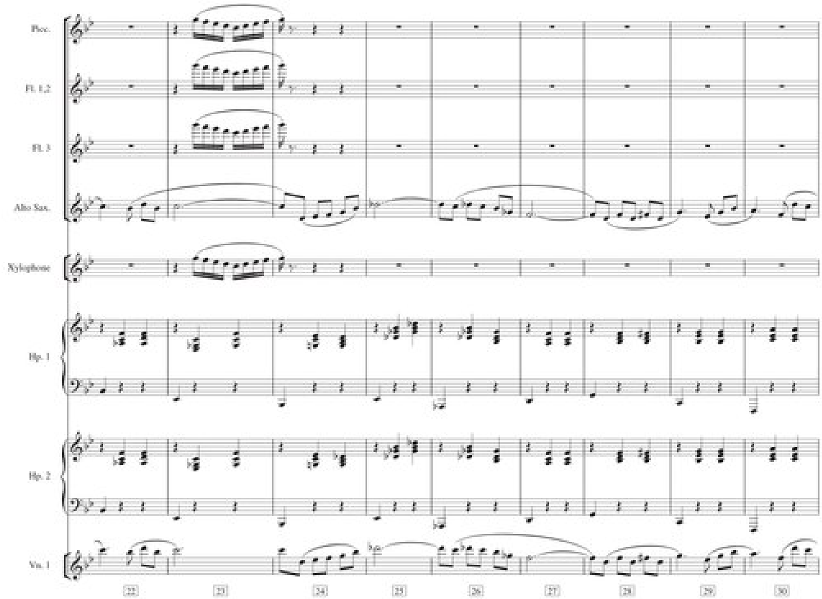

Hn. 1,3
Hn. 2,4
C Tpt. 1,2
C Tpt. 3,4
a2
a2
Vn. 1
Vn. 2
Va.
Vc.
Db.
10
11
12

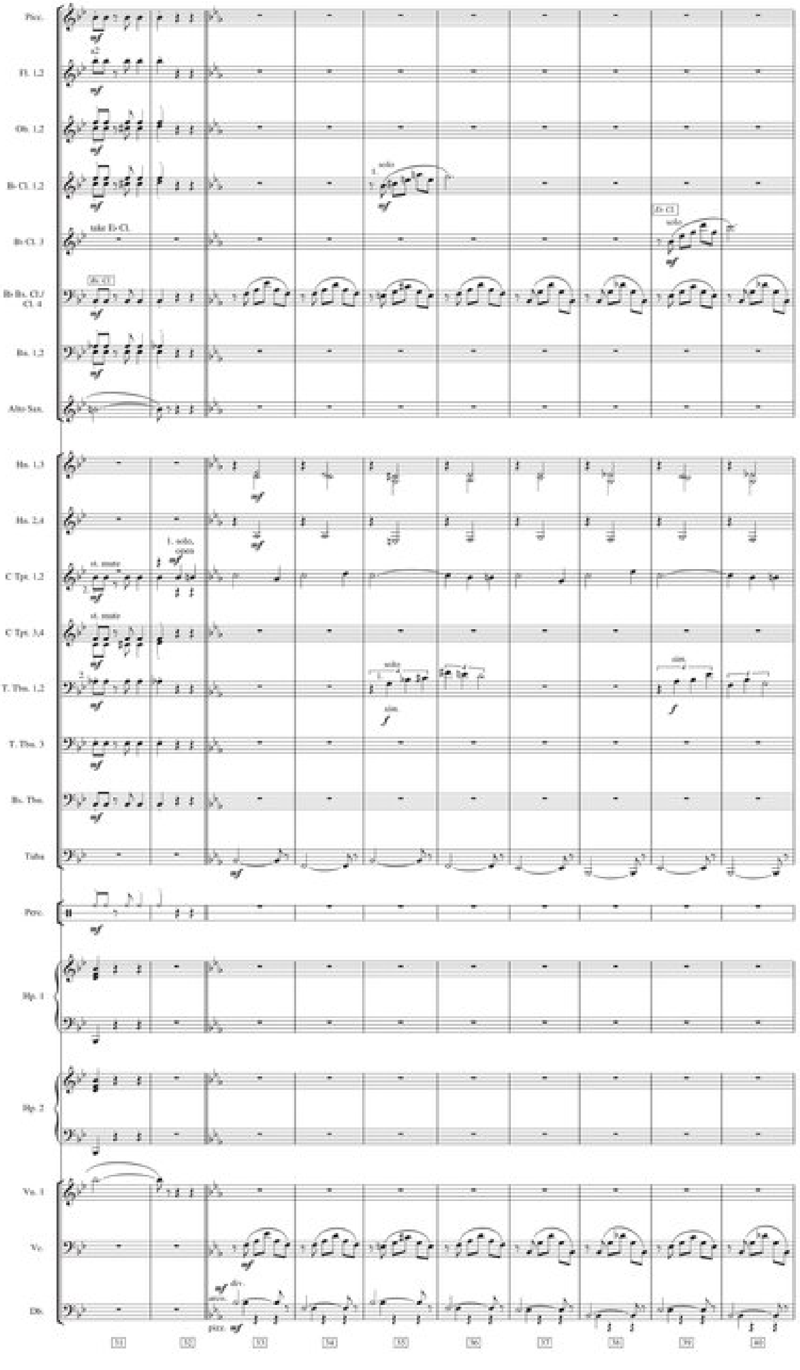

rall.
B♭ Bs. Cl.
Bn. 1,2
a2
Bn 4/ Cbn.
take contra
Contra
Hn. 1,3
Hn. 2,4
Hn. 5,6
dim.
C Tpt. 1,2
1. solo
T. Tbn. 1,2
2.
T. Tbn. 3
Bs. Tbn.
Tuba
Perc. 1
Glock
Hp. 1
Kbd.
Celesta
rall.
Vn. 1
Vn. 2
Va.
Vc.
Db.
div.
s.t.
s.v.
mf
mp
ppp
p
pp
ppppp
13
14
15
16
17
18
19

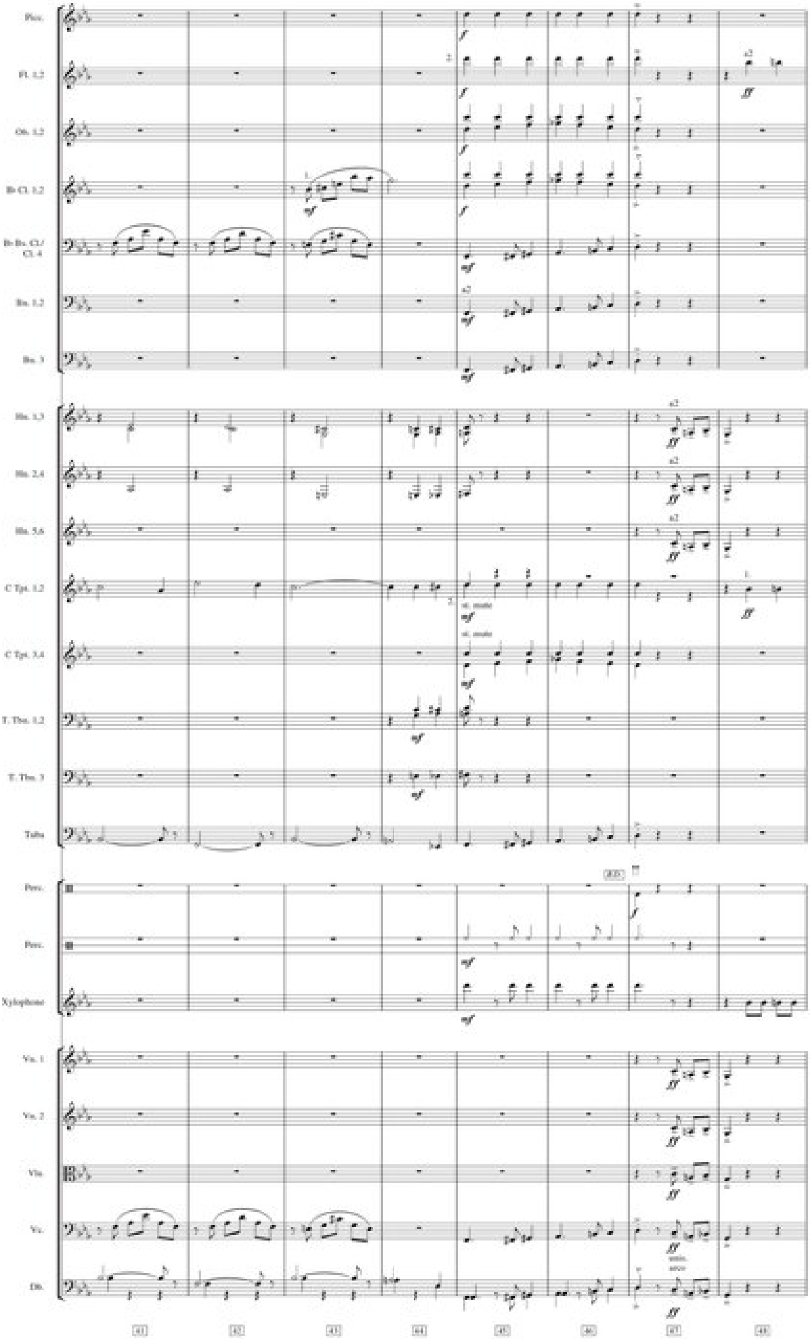
IV. The Silent Comedians



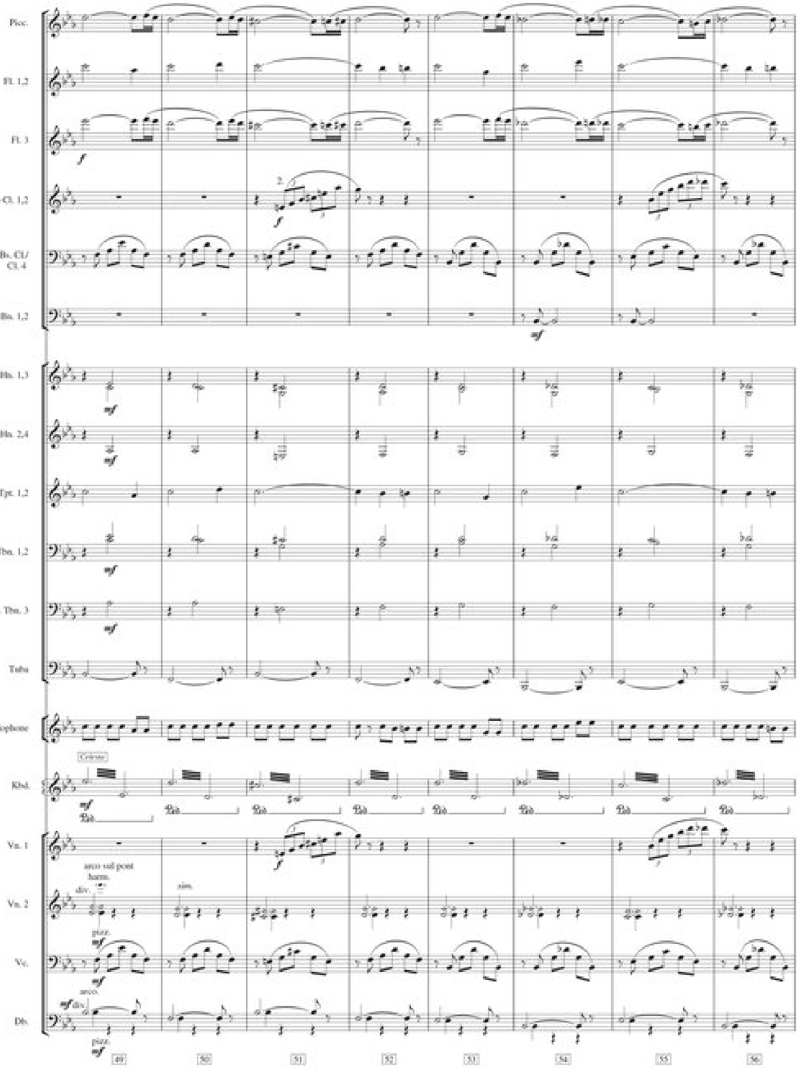

Picc.
Fl. 1.2
Fl. 3
Eng. Hn.
Bn. 1.2
Alto Sax.
T. Tbn. 1.2
Perc.
Hp. 1
Hp. 2
Vn. 1
Vc.
mf
a2
1.
solo
vibrato
f
4
Vibr.
12
13
14
15
16
17
18
19
20
21

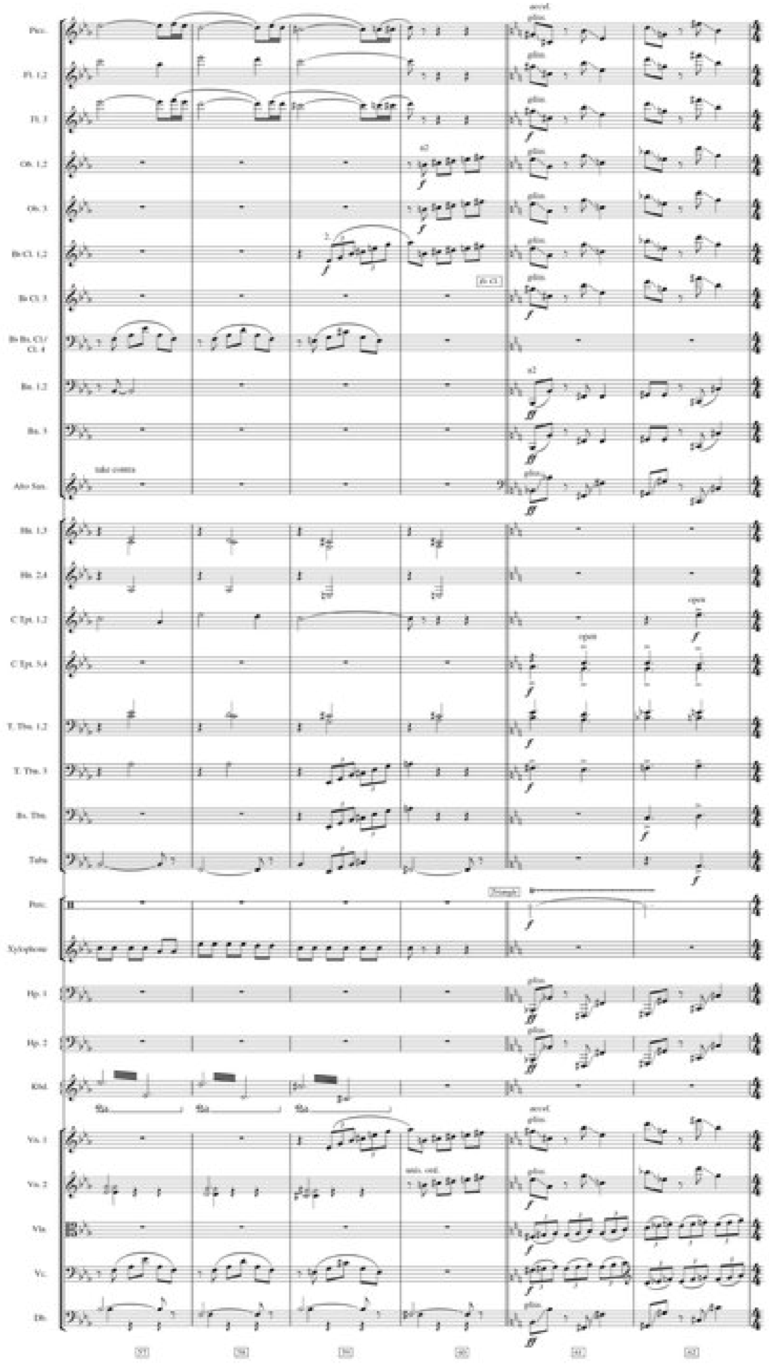

Picc.
Fl. 1,2
Fl. 3
Alto Sax.
Xylophone
Hp. 1
Hp. 2
Vn. 1
22
23
24
25
26
27
28
29
30

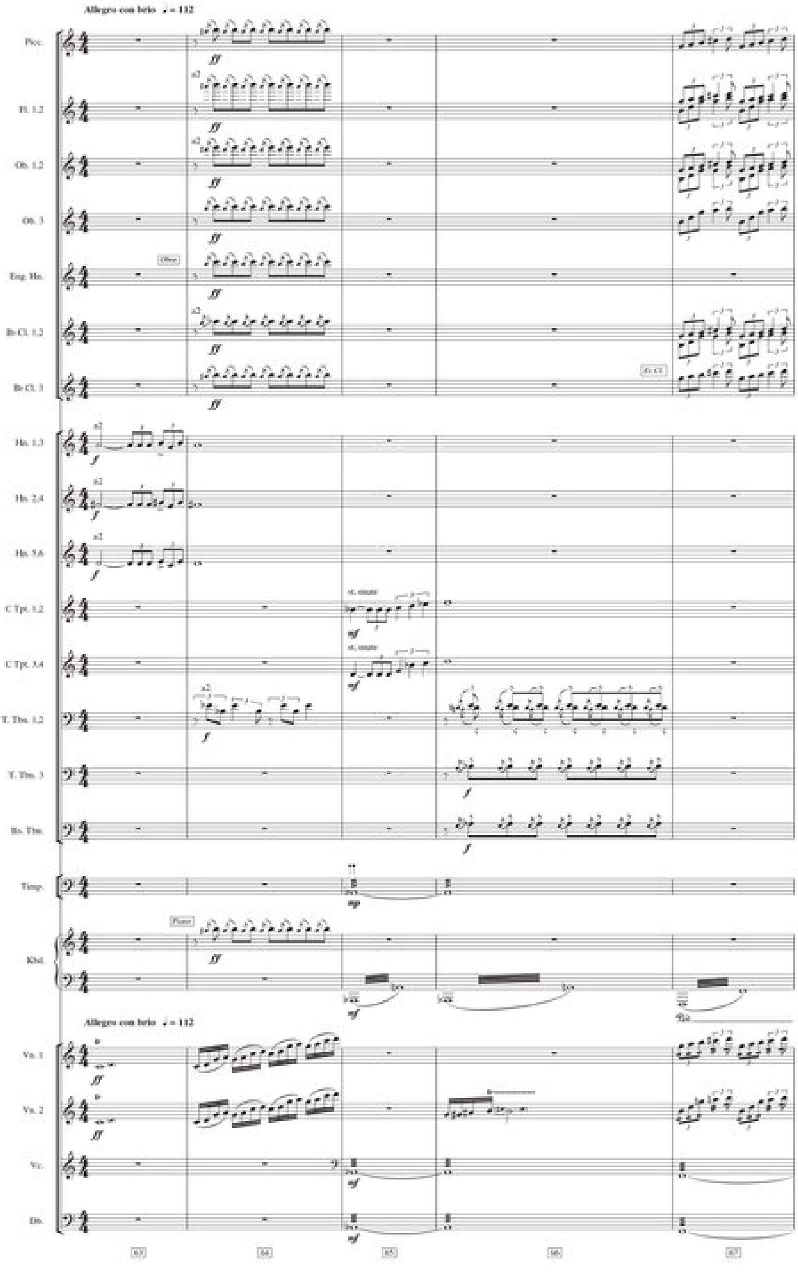

Picc.
Fl. 1.2
Ob. 1.2
B♭ Cl. 1.2
B♭ Cl. 3
B♭ Bs. Cl./ Cl. 4
Bs. 1.2
Alto Sax.
Hn. 1.3
Hn. 2.4
C Tpt. 1.2
C Tpt. 3.4
T. Tbn. 1.2
T. Tbn. 3
Bs. Tbn.
Tuba
Perc.
Hp. 1
Hp. 2
Vn. 1
Vc.
Db.
mf
a2
take E♭ Cl.
1. solo
E♭ Cl.
solo
Bs. Cl.
st. mute
1. solo, open
solo
sim.
f
div.
pizz.
51
52
53
54
55
56
57
58
59
60

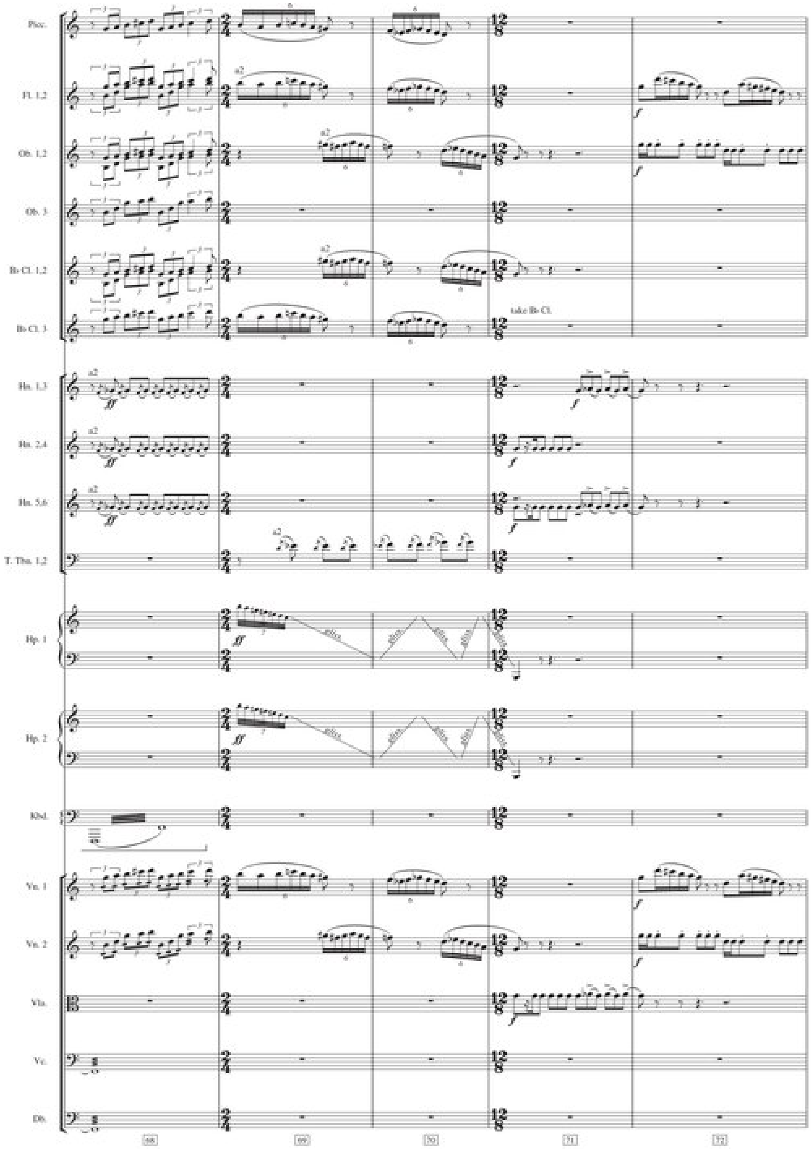


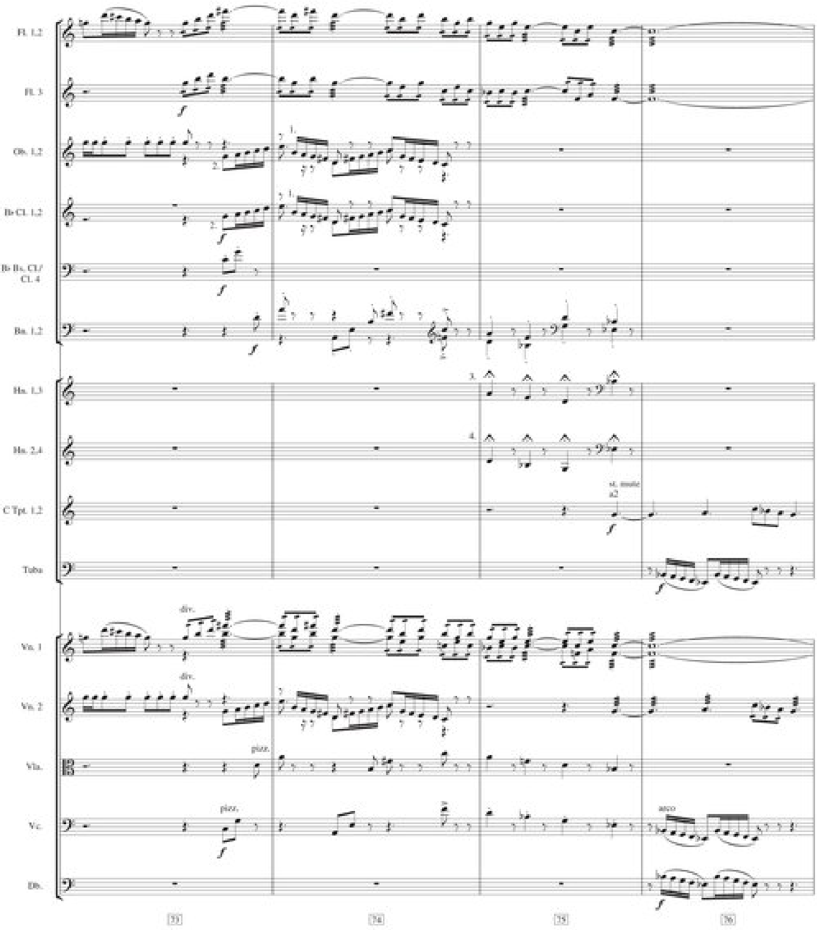
Picc.
Fl. 1,2
Ob. 1,2
B♭ Cl. 1,2
B♭ Bs. Cl./ Cl. 4
Bn. 1,2
Bn. 3
Hn. 1,3
Hn. 2,4
Hn. 5,6
C Tpt. 1,2
C Tpt. 3,4
T. Tbn. 1,2
T. Tbn. 3
Tuba
Perc.
Perc.
Xylophone
Vn. 1
Vn. 2
Vla.
Vc.
Db.
a2
st. mute
molto arco
f
mf
ff
41
42
43
44
45
46
47
48

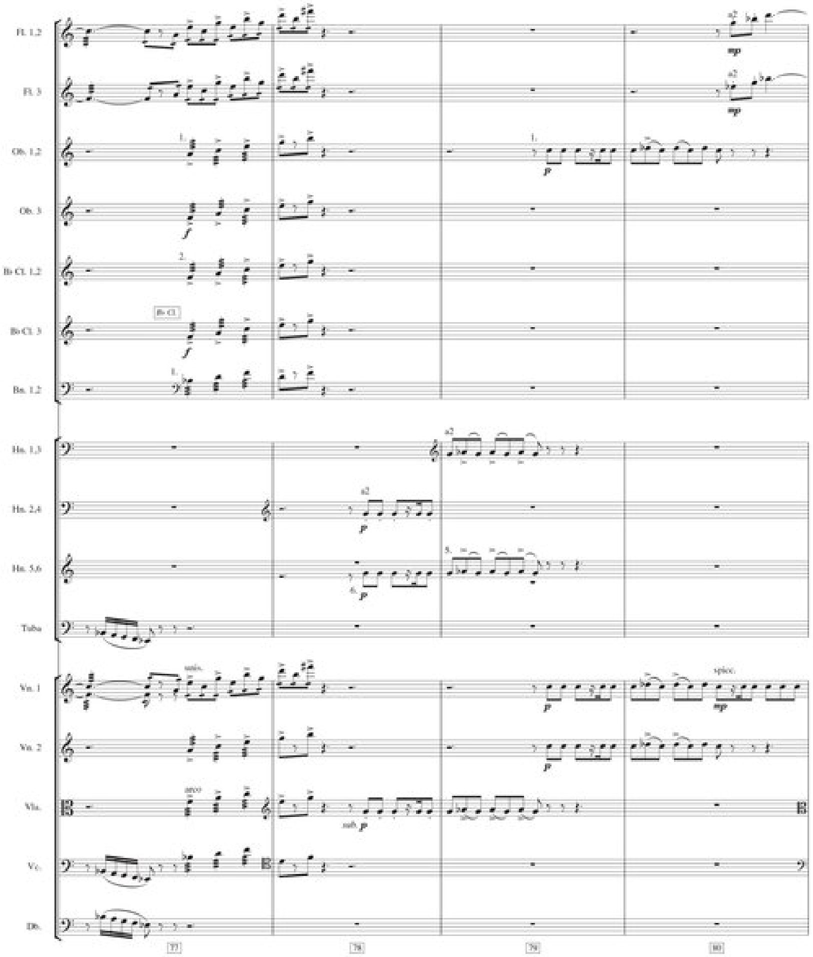

Picc.
Fl. 1,2
Fl. 3
f
B♭ Cl. 1,2
2.
3
f
B♭ Bs. Cl/ Cl. 4
Bn. 1,2
mf
Hn. 1,3
mf
Hn. 2,4
mf
C Tpt. 1,2
T. Tbn. 1,2
mf
T. Tbn. 3
mf
Tuba
Xylophone
Celeste
Kbd.
mf
Vn. 1
f
arco sul pont
harm.
div.
sim.
Vn. 2
pizz.
mf
Vc.
mf
arco.
mf div.
Db.
pizz.
mf
49
50
51
52
53
54
55
56


Picc.
Fl. 1.2
Fl. 3
Ob. 1.2
Ob. 3
B♭ Cl. 1.2
B♭ Cl. 3
B♭ Bs. Cl./ Cl. 4
Bn. 1.2
Bn. 3
Alto Sax.
Hn. 1.3
Hn. 2.4
C Tpt. 1.2
C Tpt. 3.4
T. Tbn. 1.2
T. Tbn. 3
Bs. Tbn.
Tuba
Perc.
Xylophone
Hp. 1
Hp. 2
Kbd.
Vn. 1
Vn. 2
Vla.
Vc.
Db.
accel.
gliss.
a2
take contra
B♭ Cl.
open
Triangle
8va
unis. ord.
57
58
59
60
61
62

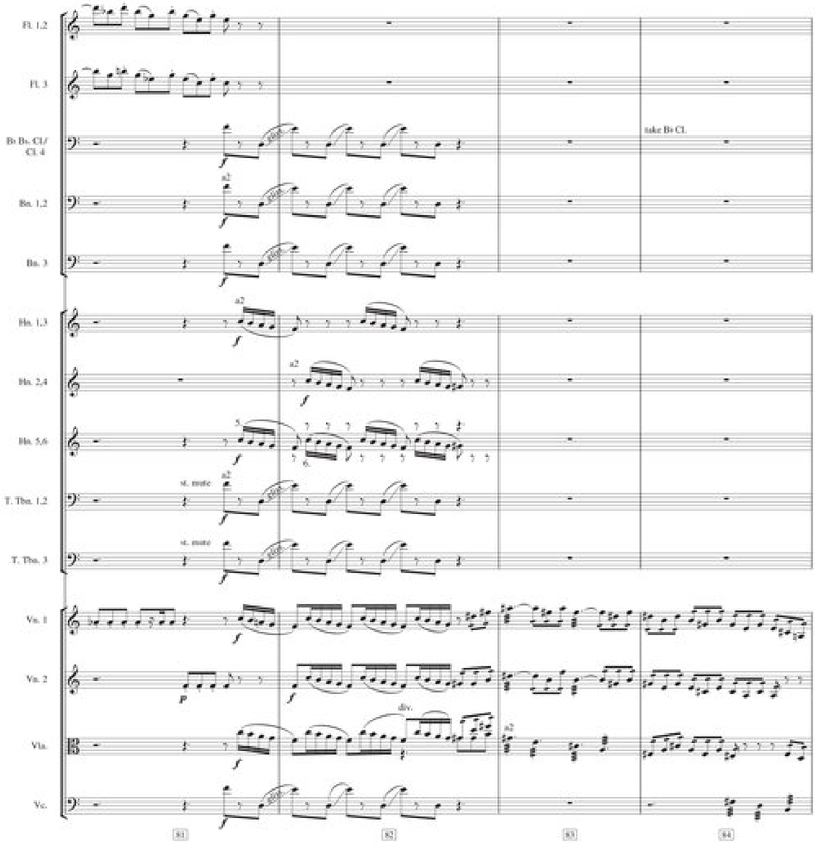

Allegro con brio ♩ = 112
Picc.
Fl. 1,2
Ob. 1,2
Ob. 3
Eng. Hn.
Oboe
B♭ Cl. 1,2
B♭ Cl. 3
B♭ Cl.
Hn. 1,3
Hn. 2,4
Hn. 5,6
C Tpt. 1,2
C Tpt. 3,4
st. mute
T. Tbn. 1,2
T. Tbn. 3
Bs. Tbn.
Timp.
Kbd.
Piano
Allegro con brio ♩ = 112
Vn. 1
Vn. 2
Vc.
Db.
a2
ff
f
mf
mp
63
64
65
66
67

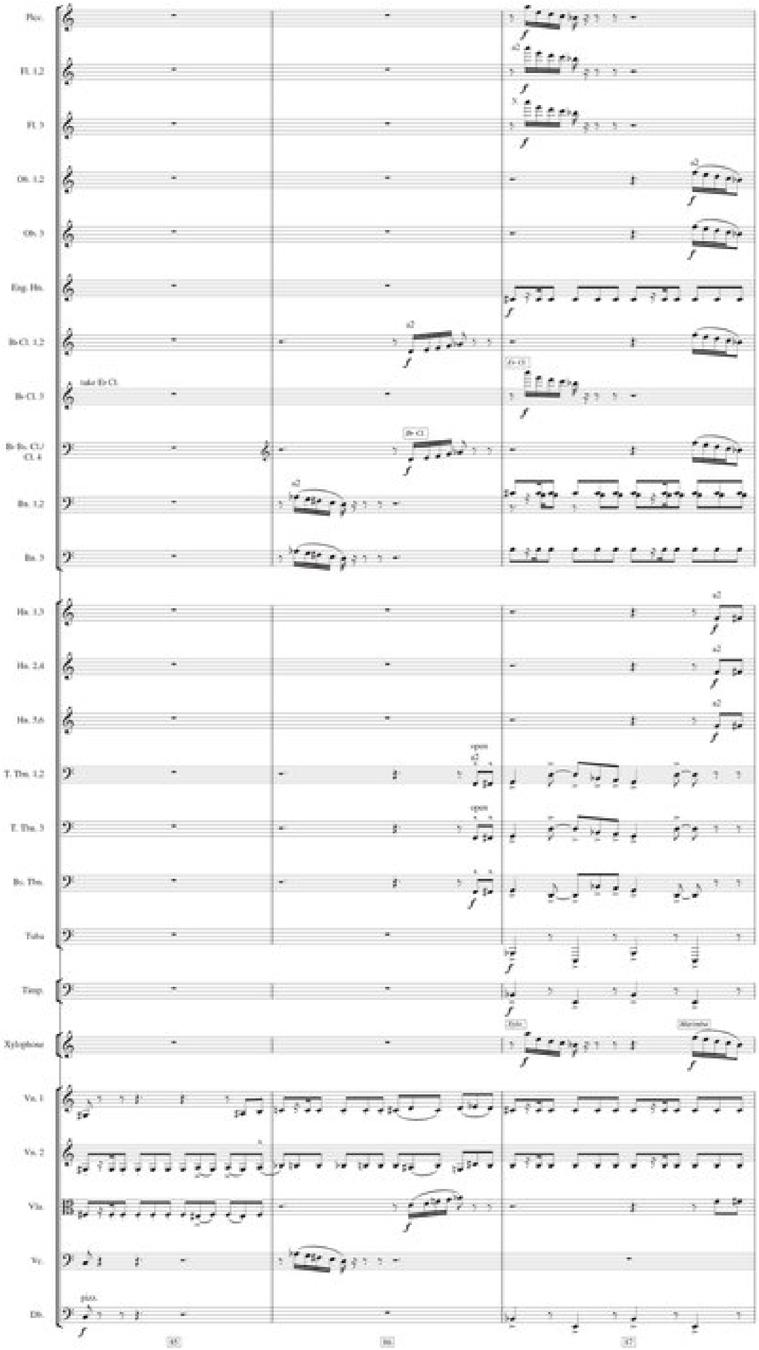

Picc.
Fl. 1,2
Ob. 1,2
Ob. 3
B♭ Cl. 1,2
B♭ Cl. 3
Hn. 1,3
Hn. 2,4
Hn. 5,6
T. Tba. 1,2
Hp. 1
Hp. 2
Kbd.
Vn. 1
Vn. 2
Vla.
Vc.
Db.
a2
ff
f
take B♭ Cl.
gliss.
68
69
70
71
72

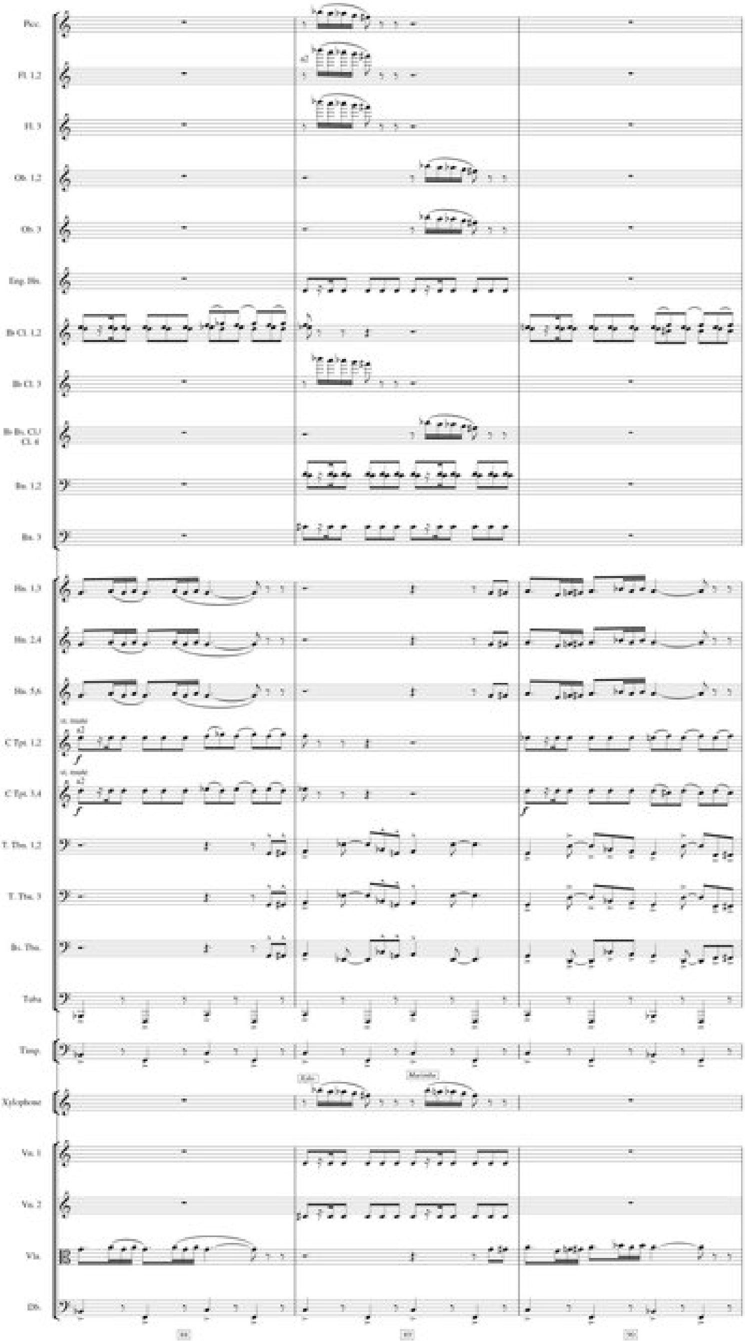

Fl. 1,2
Fl. 3
Ob. 1,2
B♭ Cl. 1,2
B♭ Bs. Cl./ Cl. 4
Bn. 1,2
Hn. 1,3
Hn. 2,4
C Tpt. 1,2
Tuba
Vn. 1
Vn. 2
Vla.
Vc.
Db.
f
1.
2.
3.
4.
st. mute
a2
div.
pizz.
arco
73
74
75
76

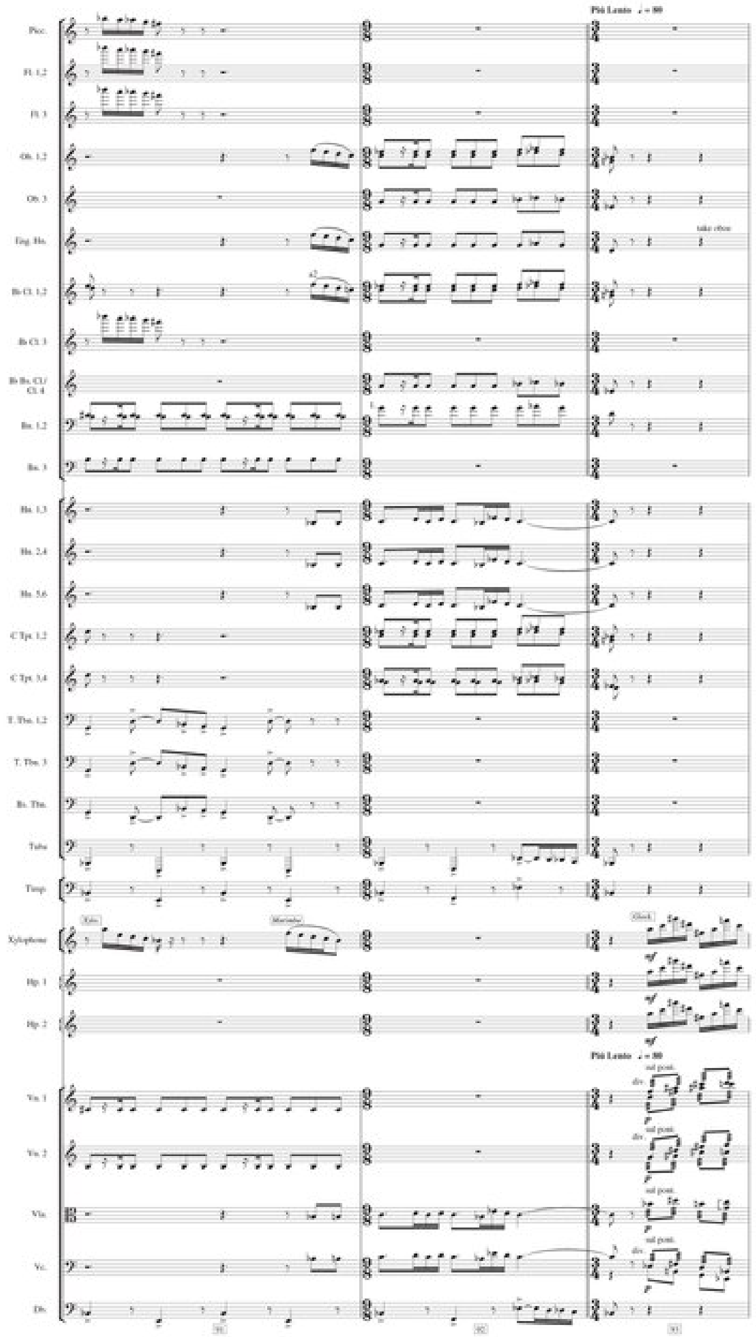


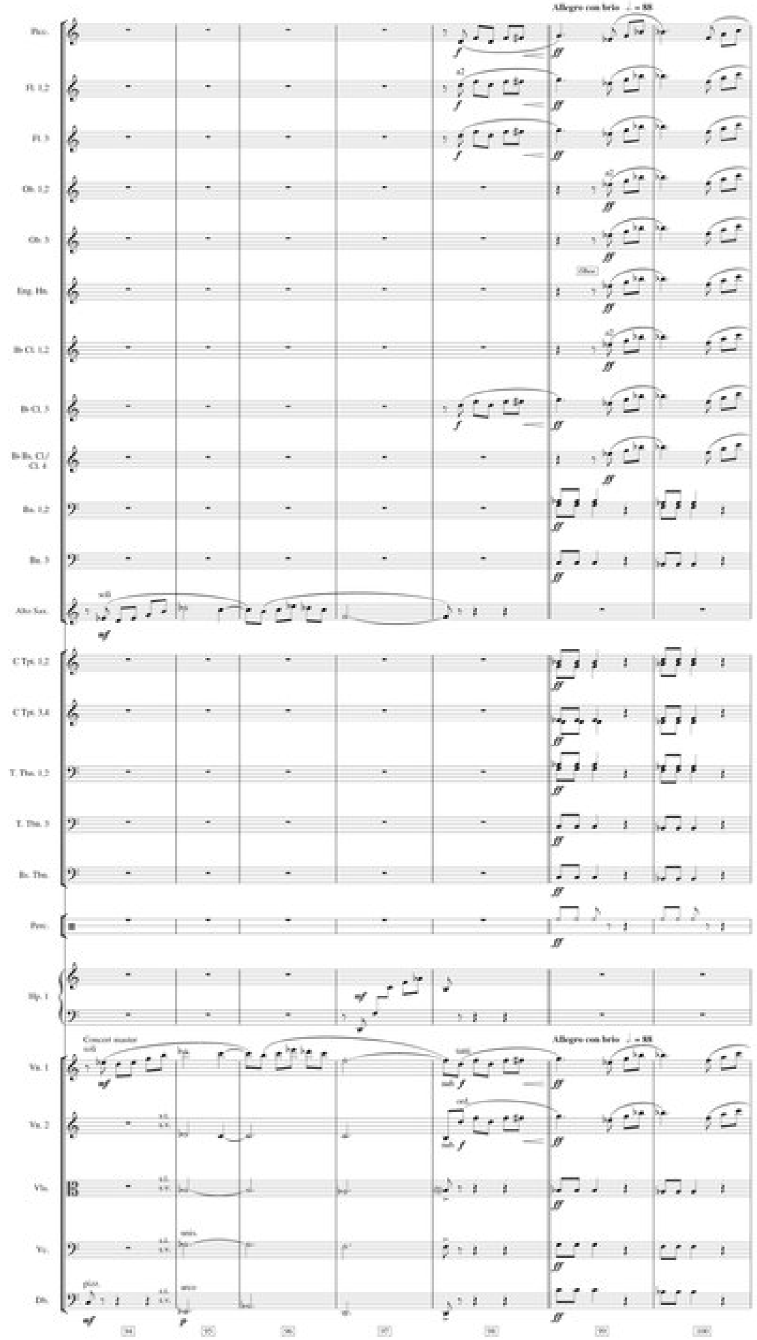
Fl. 1,2
Fl. 3
Ob. 1,2
Ob. 3
B♭ Cl. 1,2
B♭ Cl. 3
Bn. 1,2
Hn. 1,3
Hn. 2,4
Hn. 5,6
Tuba
Vn. 1
Vn. 2
Vla.
Vc.
Db.
a2
mp
1.
2.
5.
6.
f
p
B♭ Cl.
unis.
arco
sub. p
spicc.
77
78
79
80

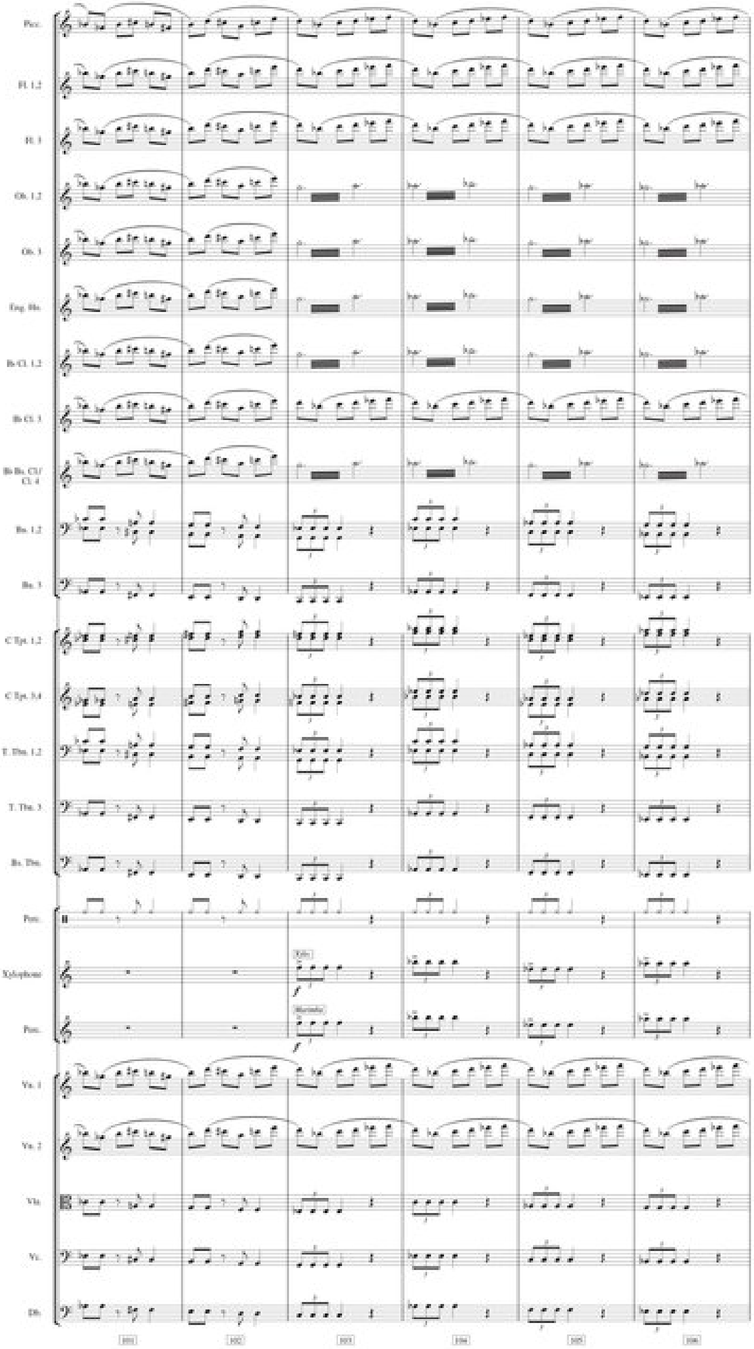

Fl. 1,2
Fl. 3
B♭ Bs. Cl./ Cl. 4
Bn. 1,2
Bn. 3
Hn. 1,3
Hn. 2,4
Hn. 5,6
T. Tbn. 1,2
T. Tbn. 3
Vn. 1
Vn. 2
Vla.
Vc.
take B♭ Cl.
a2
st. mute
div.
f
p
5
6
81
82
83
84

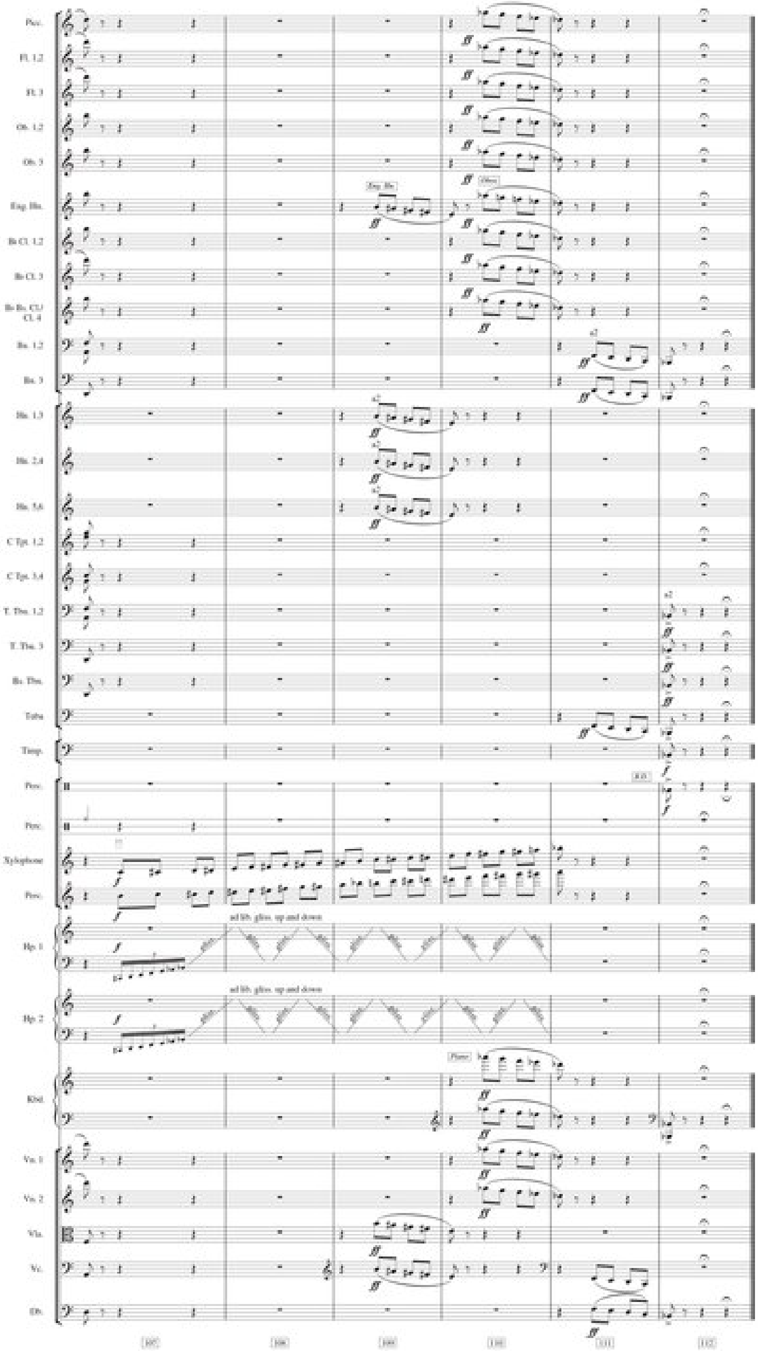

Picc.
Fl. 1,2
Fl. 3
Ob. 1,2
Ob. 3
Eng. Hn.
B♭ Cl. 1,2
B♭ Cl. 3
B♭ Bs. Cl./Cl. 4
Bn. 1,2
Bn. 3
Hn. 1,3
Hn. 2,4
Hn. 5,6
T. Tbn. 1,2
T. Tbn. 3
Bs. Tbn.
Tuba
Timp.
Xylophone
Vn. 1
Vn. 2
Vla.
Vc.
Db.
take E♭ Cl.
a2
f
open
pizz.
Xylo.
Marimba
85
86
87


Picc.
Fl. 1.2
Fl. 3
Ob. 1.2
Ob. 3
Eng. Hn.
B♭ Cl. 1.2
B♭ Cl. 3
B♭ Bs. Cl./ Cl. 4
Bn. 1.2
Bn. 3
Hn. 1.3
Hn. 2.4
Hn. 5.6
C Tpt. 1.2
C Tpt. 3.4
T. Tbn. 1.2
T. Tbn. 3
B. Tbn.
Tuba
Timp.
Xylophone
Vn. 1
Vn. 2
Vla.
Db.
a2
st. mute
a2
f
st. mute
a2
f
f
Xylo.
Marimba

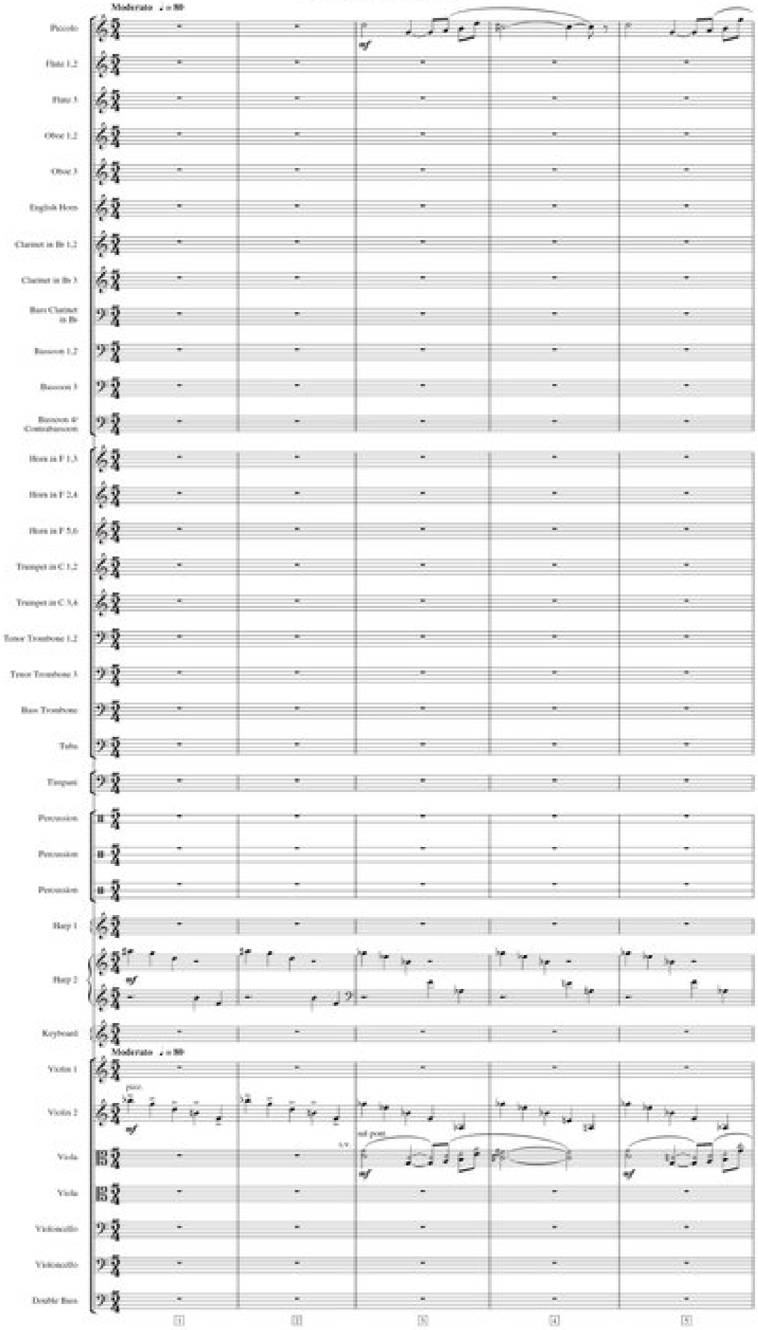

Più Lento ♩ = 80
Picc.
Fl. 1,2
Fl. 3
Ob. 1,2
Ob. 3
Eng. Hn.
take oboe
B♭ Cl. 1,2
a2
B♭ Cl. 3
B♭ Bs. Cl./ Cl. 4
Bn. 1,2
Bn. 3
Hn. 1,3
Hn. 2,4
Hn. 5,6
C Tpt. 1,2
C Tpt. 3,4
T. Tbn. 1,2
T. Tbn. 3
Bs. Tbn.
Tuba
Timp.
Xylo
Marimba
Glock.
Xylophone
mf
Hp. 1
Hp. 2
Più Lento ♩ = 80
sul pont.
div.
p
Vn. 1
Vn. 2
Vla.
Vc.
3
Db.
91
92
93

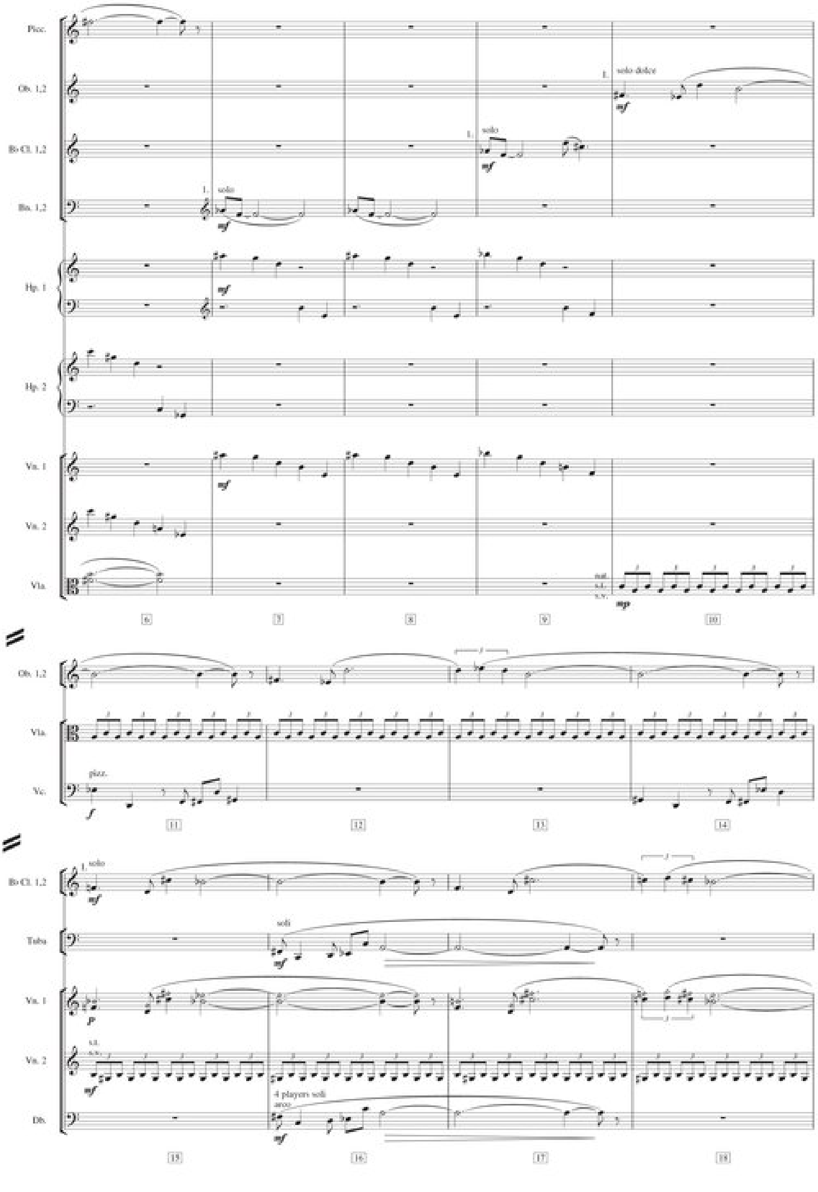

Allegro con brio ♩ = 88
Picc.
Fl. 1,2
Fl. 3
Ob. 1,2
Ob. 3
Eng. Hn.
B♭ Cl. 1,2
B♭ Cl. 3
B♭ Bs. Cl./ Cl. 4
Bn. 1,2
Bn. 3
Alto Sax.
C Tpt. 1,2
C Tpt. 3,4
T. Tbn. 1,2
T. Tbn. 3
B. Tbn.
Perc.
Hp. 1
Vn. 1
Vn. 2
Vla.
Vc.
Db.
a2
Oboe
solo
Concert master solo
tutti
unis.
div.
pizz.
arco
f
ff
mf
p
94
95
96
97
98
99
100

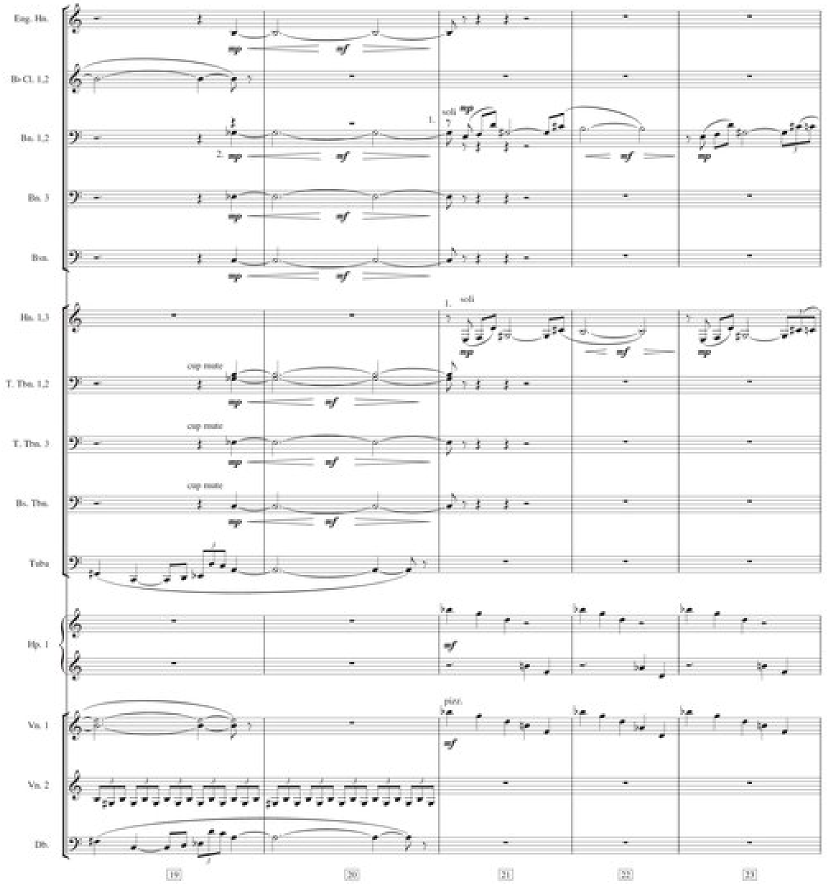

Picc.
Fl. 1.2
Fl. 3
Ob. 1.2
Ob. 3
Eng. Hn.
B♭ Cl. 1.2
B♭ Cl. 3
B♭ Bs. Cl./Cl. 4
Bn. 1.2
Bn. 3
C Tpt. 1.2
C Tpt. 3.4
T. Tbn. 1.2
T. Tbn. 3
Bs. Tbn.
Perc.
Xylophone
Perc.
Xylo.
Marimba
f
Vn. 1
Vn. 2
Vla.
Vc.
Db.
101
102
103
104
105
106

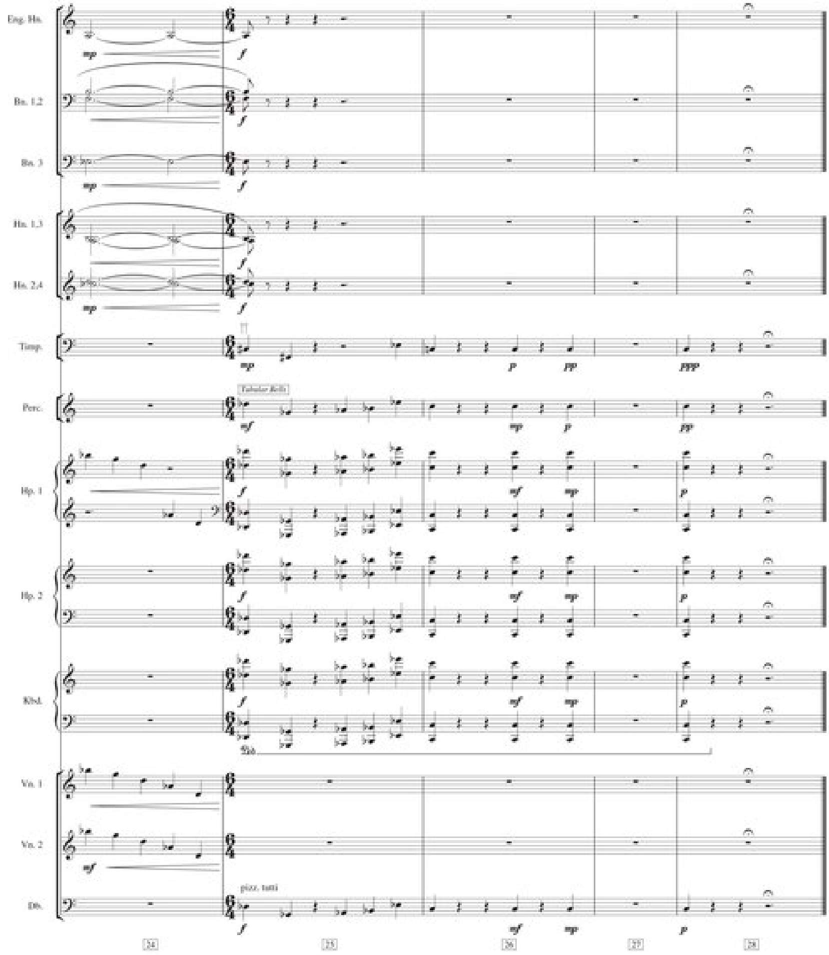

Picc.
Fl. 1.2
Fl. 3
Ob. 1.2
Ob. 3
Eng. Hn.
B♭ Cl. 1.2
B♭ Cl. 3
B♭ Bs. Cl./Cl. 4
Bn. 1.2
Bn. 3
Hn. 1.3
Hn. 2.4
Hn. 5.6
C Tpt. 1.2
C Tpt. 3.4
T. Tbn. 1.2
T. Tbn. 3
Bs. Tbn.
Tuba
Timp.
Perc.
Perc.
Xylophone
Perc.
Hp. 1
Hp. 2
Kbd.
Vn. 1
Vn. 2
Vla.
Vc.
Db.
Eng. Hn.
Oboe
a2
ff
f
ad lib. gliss. up and down
ad lib. gliss. up and down
Piano
107
108
109
110
111
112

V. Second Transition

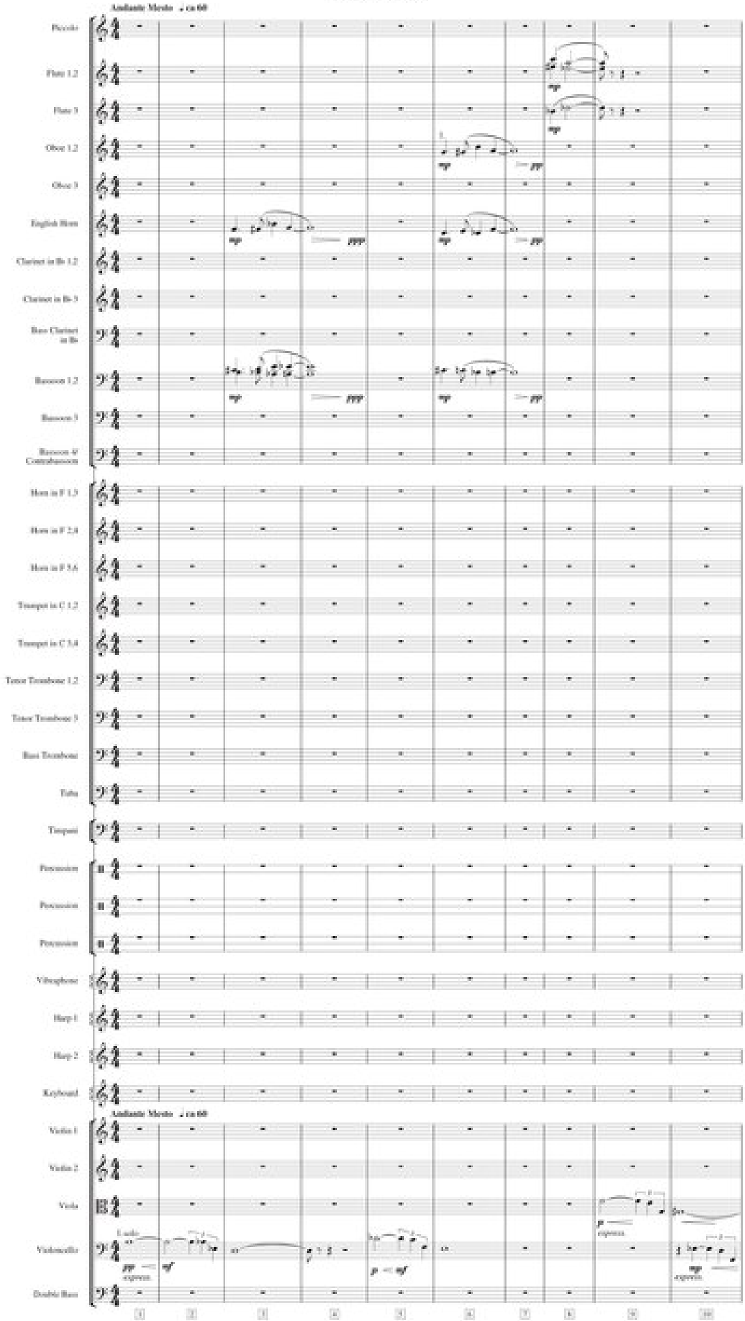


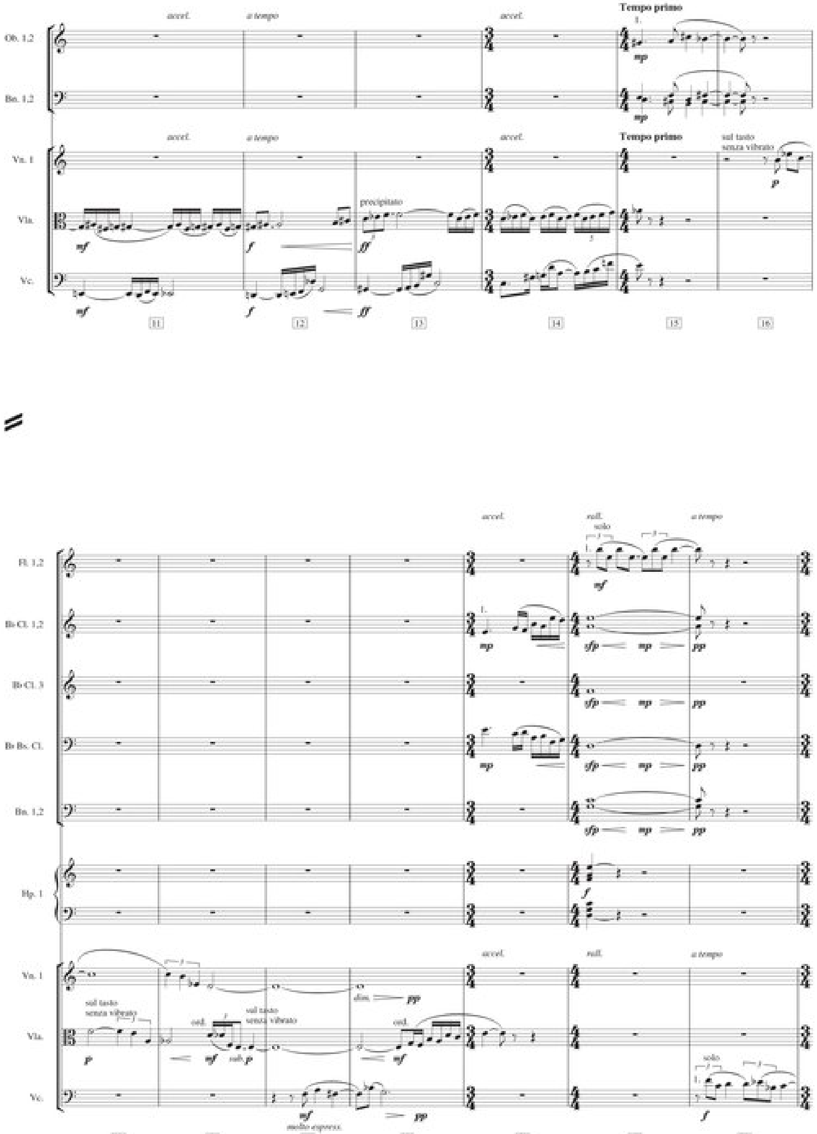

Picc.
Ob. 1,2
B♭ Cl. 1,2
Bn. 1,2
Hp. 1
Hp. 2
Vn. 1
Vn. 2
Vla.
1. solo
mf
1. solo
mf
1. solo dolce
mf
mf
mf
nat.
s.t.
s.v.
mp
6
7
8
9
10
Ob. 1,2
Vla.
Vc.
pizz.
f
3
11
12
13
14
B♭ Cl. 1,2
Tuba
Vn. 1
Vn. 2
Db.
1. solo
mf
soli
mf
3
p
3
s.t.
s.v.
mf
4 players soli
arco
mf
15
16
17
18


Eng. Hn.
B♭ Cl. 1,2
Bn. 1,2
Bn. 3
Bsn.
Hn. 1,3
T. Tbn. 1,2
T. Tbn. 3
Bs. Tbn.
Tuba
Hp. 1
Vn. 1
Vn. 2
Db.
mp
mf
2.
1.
soli
cup mute
pizz.
19
20
21
22
23

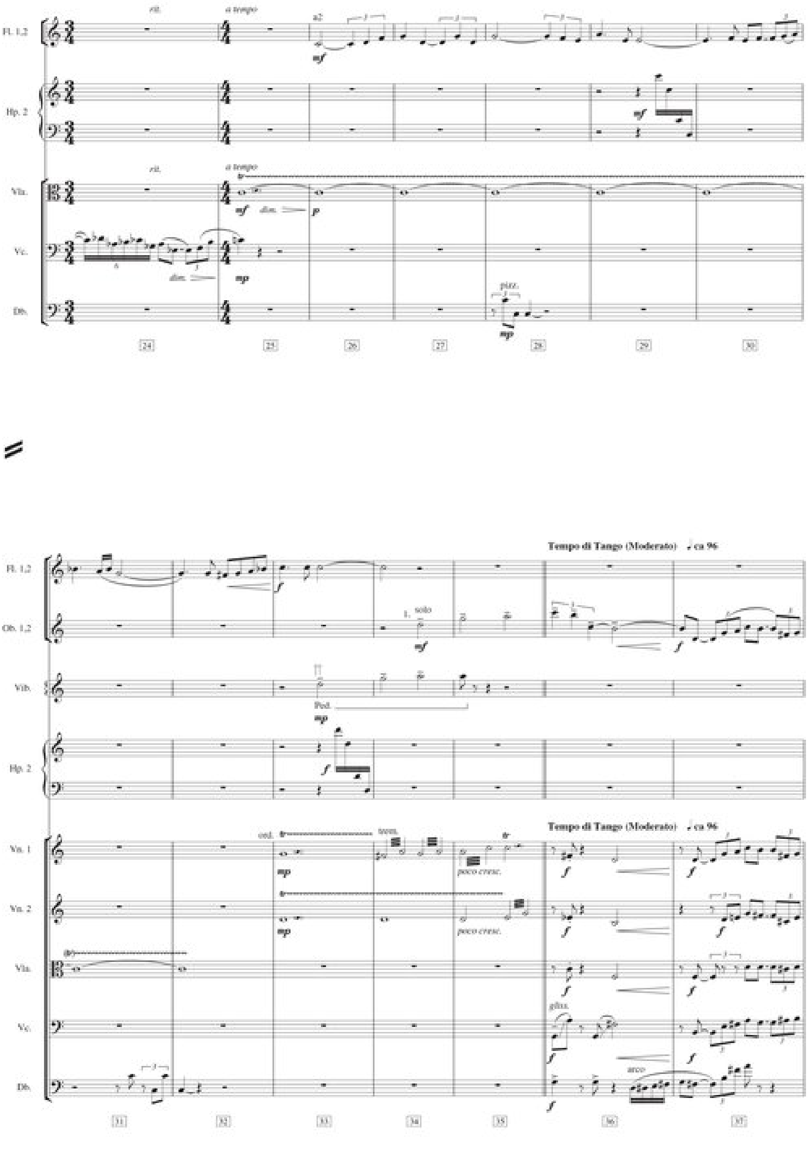

Eng. Hn.
Bn. 1.2
Bn. 3
Hn. 1.3
Hn. 2.4
Timp.
Perc.
Tubular Bells
Hp. 1
Hp. 2
Kbd.
Ped.
Vn. 1
Vn. 2
Db.
pizz. tutti
mp
f
mf
p
pp
ppp
24
25
26
27
28

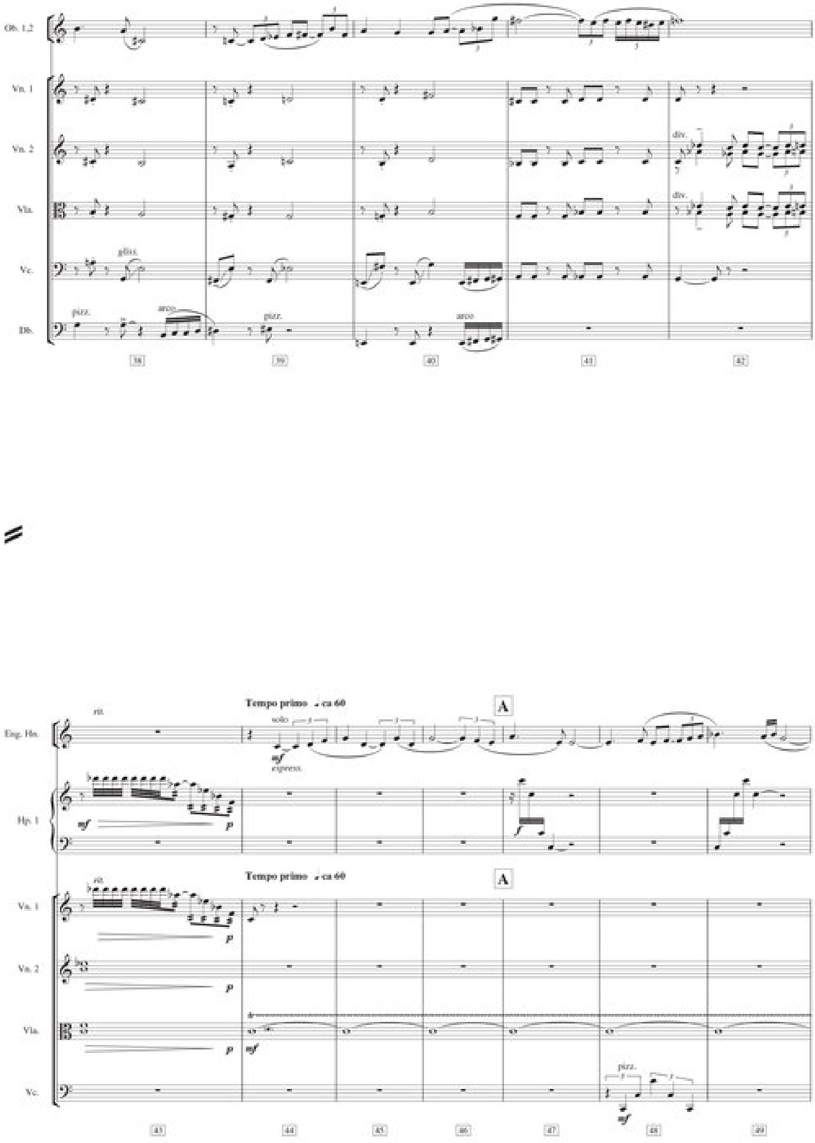
VI. Love Scene

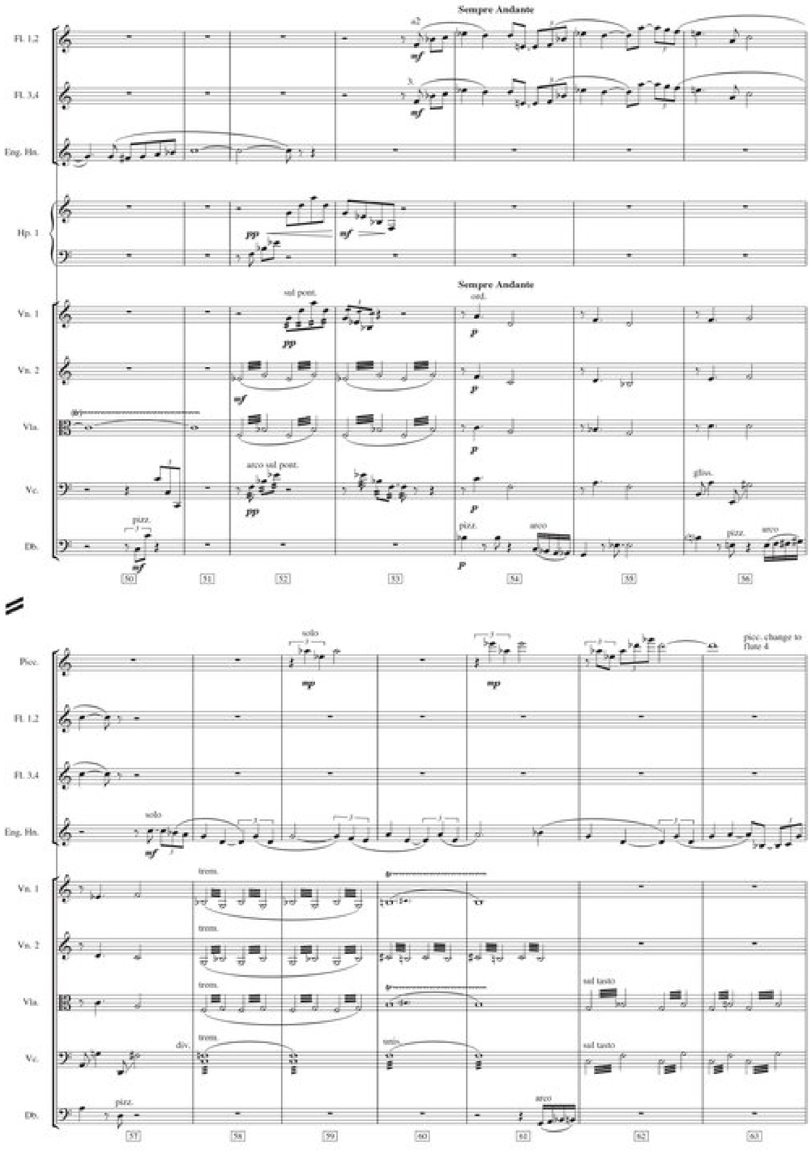


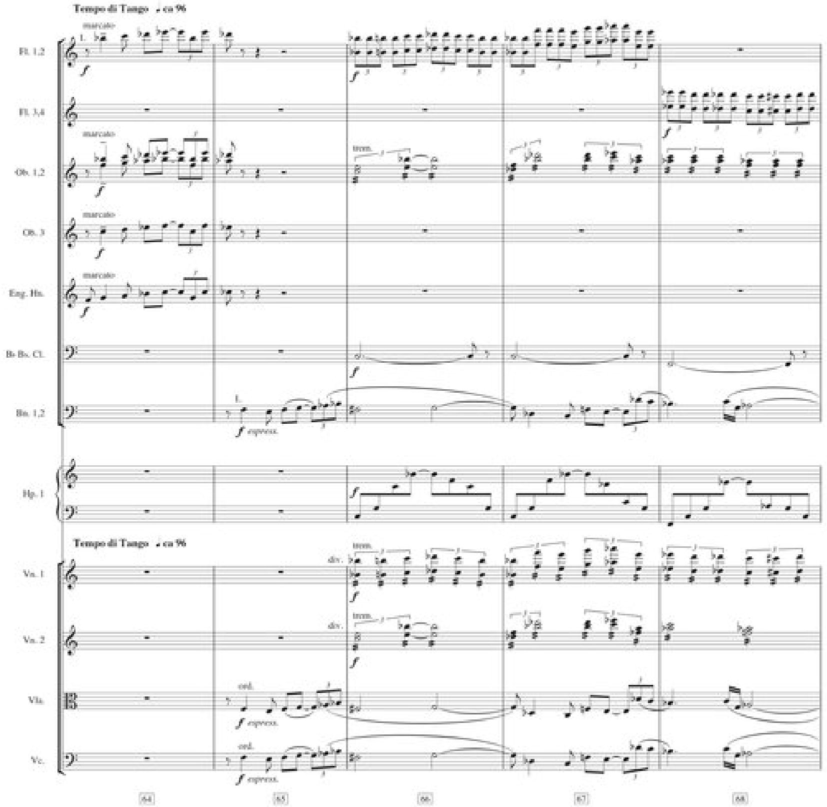


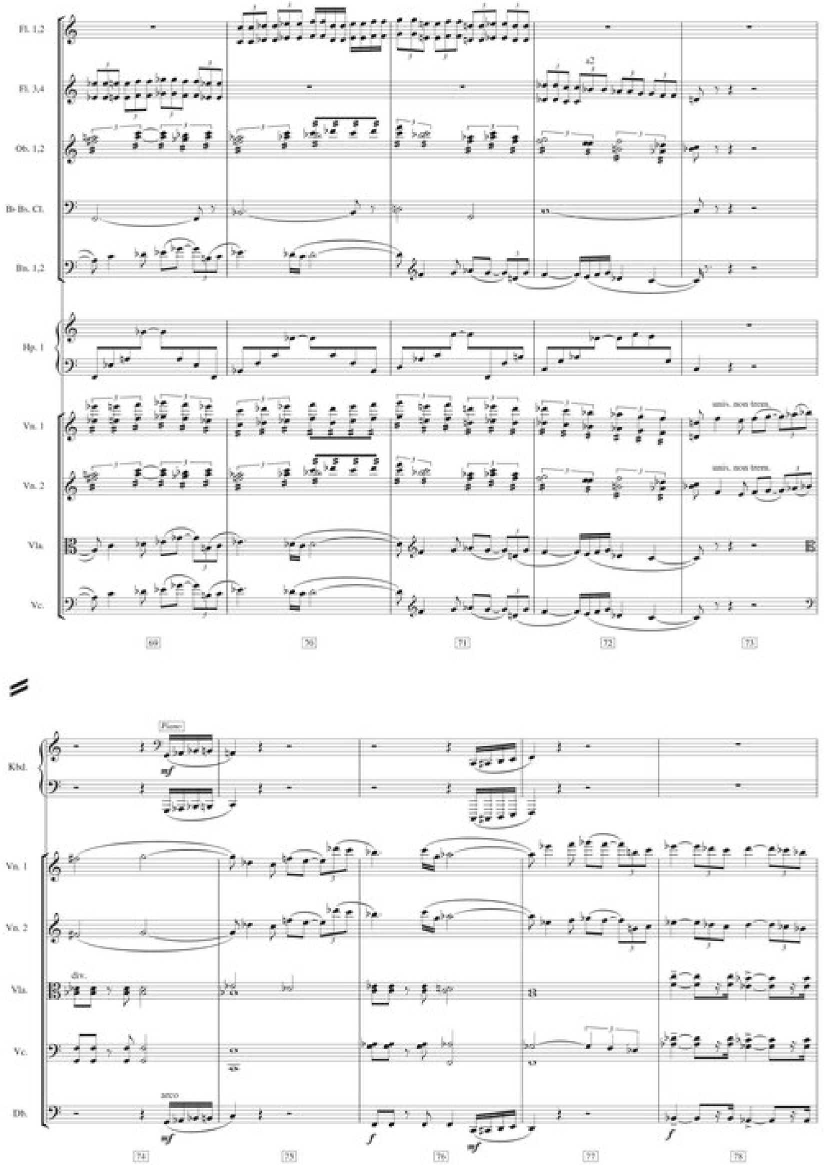
accel.
a tempo
accel.
Tempo primo
Ob. 1,2
1.
mp
Bn. 1,2
mp
accel.
a tempo
accel.
Tempo primo
sul tasto
senza vibrato
Vn. 1
p
Vla.
mf
f
precipitato
ff
3
Vc.
mf
f
ff
11
12
13
14
15
16
accel.
rall.
solo
a tempo
Fl. 1,2
1.
3
3
mf
B♭ Cl. 1,2
1.
mp
sfp
mp
pp
B♭ Cl. 3
sfp
mp
pp
B♭ Bs. Cl.
mp
sfp
mp
pp
Bn. 1,2
sfp
mp
pp
Hp. 1
f
accel.
rall.
a tempo
Vn. 1
3
dim.
pp
sul tasto
senza vibrato
Vla.
p
ord.
3
mf
sub. p
sul tasto
senza vibrato
ord.
mf
solo
1.
3
3
Vc.
mf
molto espress.
pp
f
17
18
19
20
21
22
23

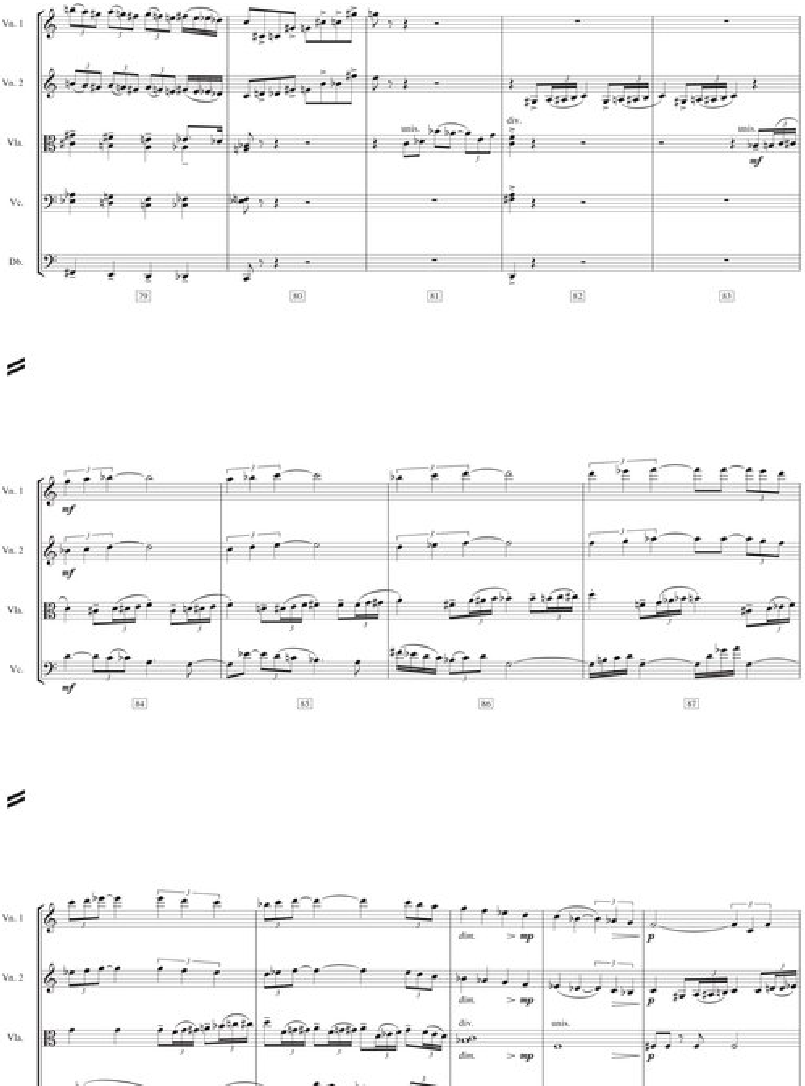

Fl. 1,2
Hp. 2
Vla.
Vc.
Db.
rit.
a tempo
a2
mf
dim.
p
mp
pizz.
24
25
26
27
28
29
30
Tempo di Tango (Moderato) ♩ ca 96
Fl. 1,2
Ob. 1,2
Vib.
Hp. 2
Vn. 1
Vn. 2
Vla.
Vc.
Db.
1. solo
Ped.
f
ord.
trem.
poco cresc.
gliss.
arco
31
32
33
34
35
36
37

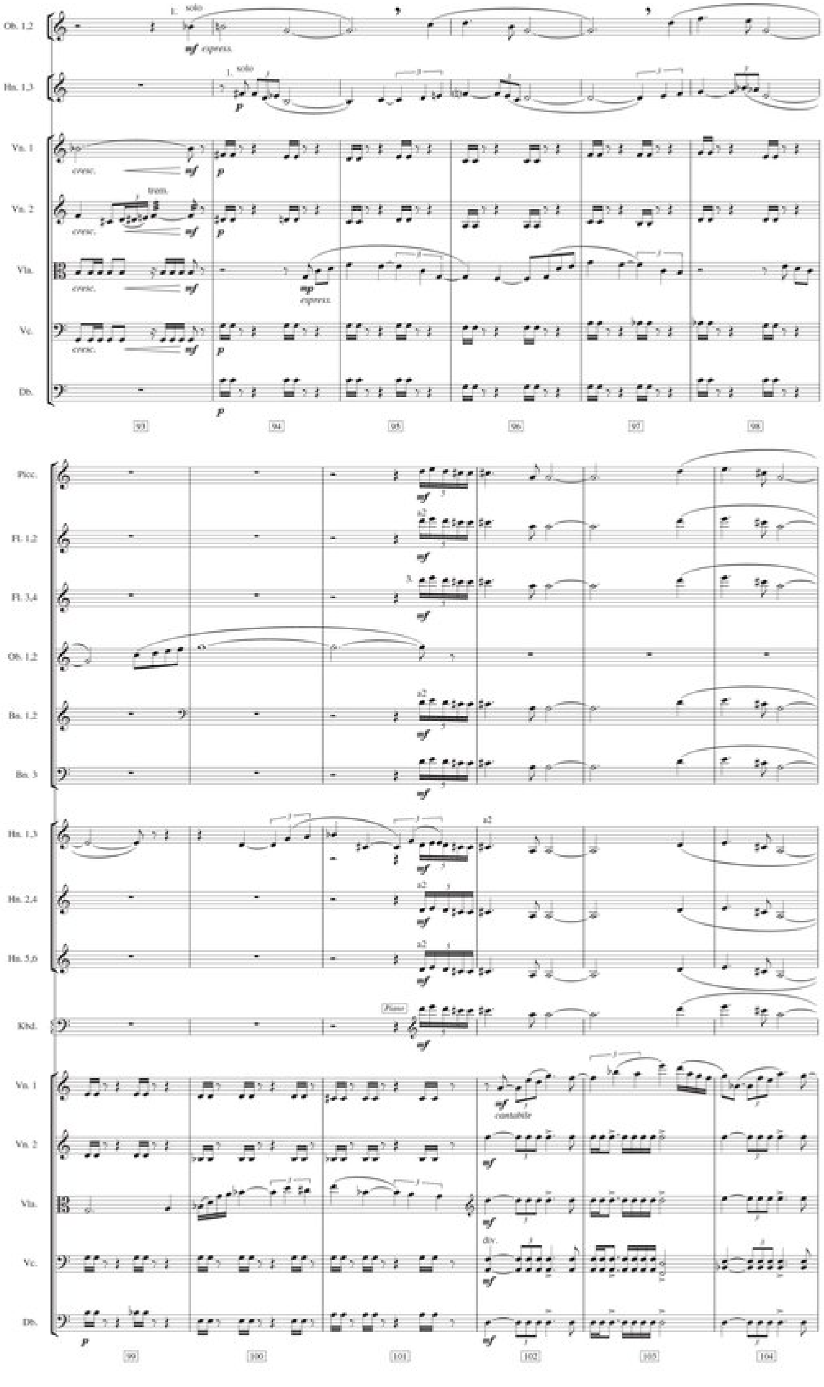

Ob. 1,2
Vn. 1
Vn. 2
Vla.
Vc.
Db.
gliss.
pizz.
arco
pizz.
arco
div.
div.
38
39
40
41
42
rit.
Tempo primo ♩ ca 60
A
solo
mf
espress.
Eng. Hn.
Hp. 1
mf
p
f
rit.
Tempo primo ♩ ca 60
A
Vn. 1
Vn. 2
Vla.
Vc.
p
p
p
mf
pizz.
mf
43
44
45
46
47
48
49


Sempre Andante
Fl. 1,2
a2
mf
Fl. 3,4
3.
mf
Eng. Hn.
Hp. 1
pp
mf
Sempre Andante
Vn. 1
sul pont.
pp
ord.
p
Vn. 2
mf
p
Vla.
p
Vc.
arco sul pont.
pp
p
gliss.
Db.
pizz.
mf
pizz.
p
arco
pizz.
arco
50
51
52
53
54
55
56
Picc.
solo
mp
mp
picc. change to flute 4
Fl. 1,2
Fl. 3,4
Eng. Hn.
solo
mf
Vn. 1
trem.
Vn. 2
trem.
Vla.
trem.
sul tasto
Vc.
div.
trem.
unis.
sul tasto
Db.
pizz.
arco
57
58
59
60
61
62
63

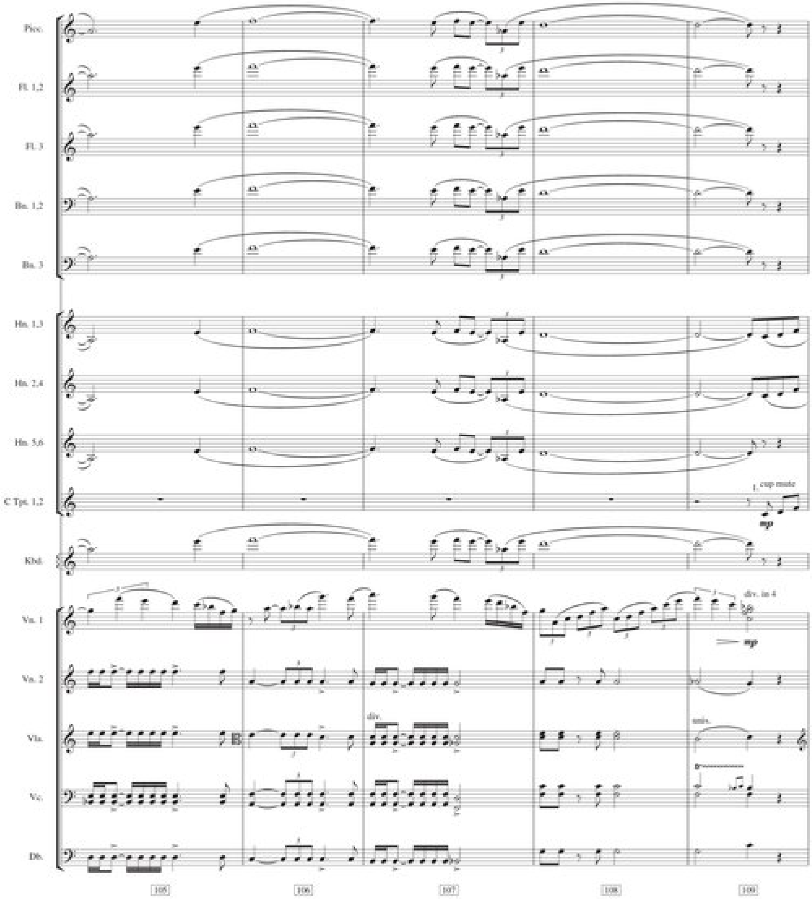

Tempo di Tango ♩ ca 96
Fl. 1,2
Fl. 3,4
Ob. 1,2
Ob. 3
Eng. Hn.
B♭ Bs. Cl.
Bn. 1,2
Hp. 1
Tempo di Tango ♩ ca 96
Vn. 1
Vn. 2
Vla.
Vc.
marcato
1.
f
trem.
div.
ord.
f espress.
3
64
65
66
67
68

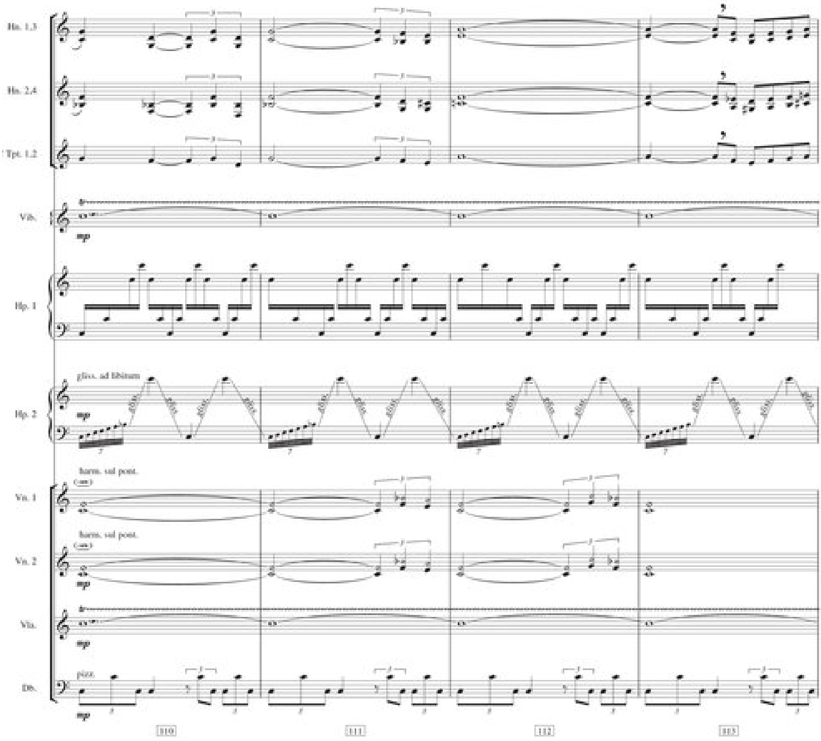

Fl. 1,2
Fl. 3,4
Ob. 1,2
B♭ Bs. Cl.
Bn. 1,2
Hp. 1
Vn. 1
Vn. 2
Vla.
Vc.
a2
unis. non trem.
unis. non trem.
69
70
71
72
73
Kbd.
Piano
mf
Vn. 1
Vn. 2
Vla.
div.
Vc.
Db.
arco
mf
f
mf
f
74
75
76
77
78

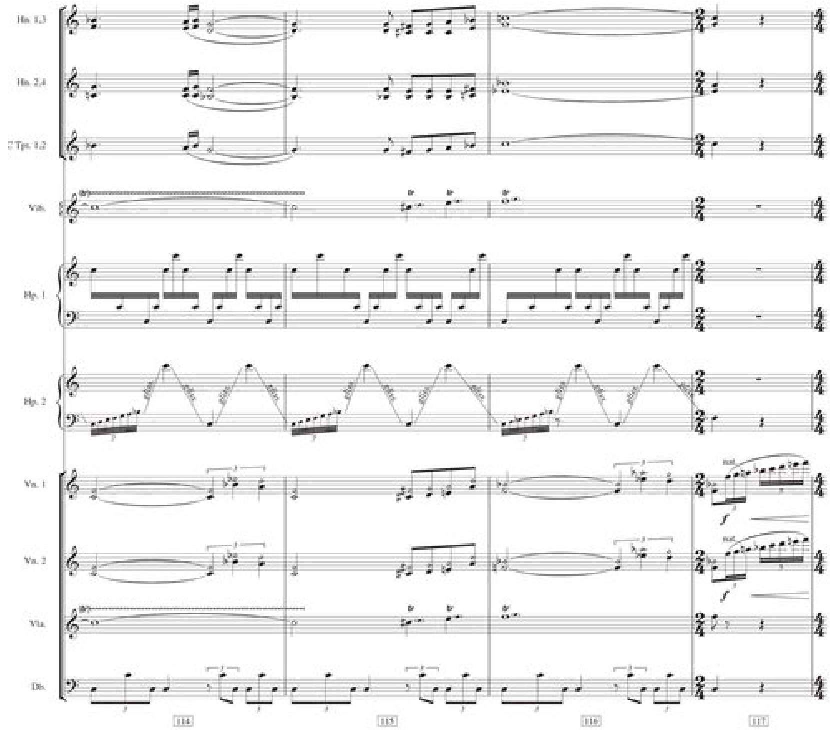

Vn. 1
Vn. 2
Vla.
Vc.
Db.
unis.
div.
unis.
mf
79
80
81
82
83
mf
mf
mf
84
85
86
87
dim.
> mp
p
dim.
> mp
p
div.
unis.
dim.
> mp
p
dim.
> mp
p
88
89
90
91
92

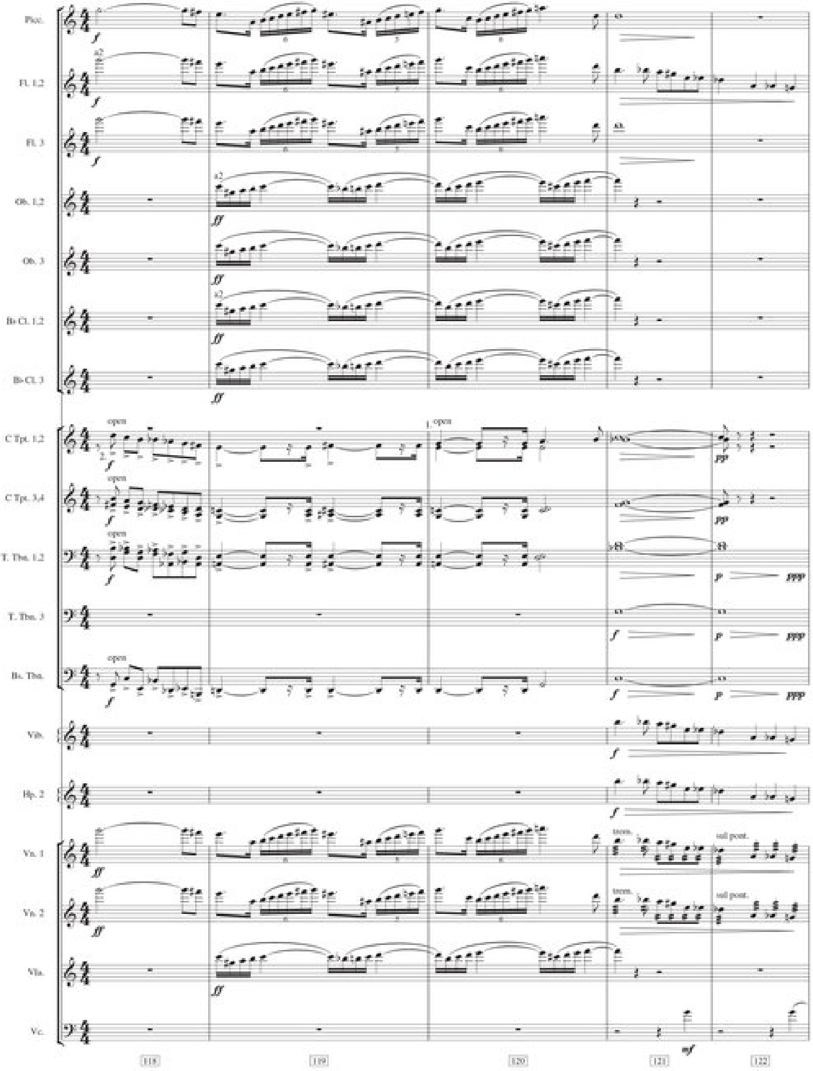


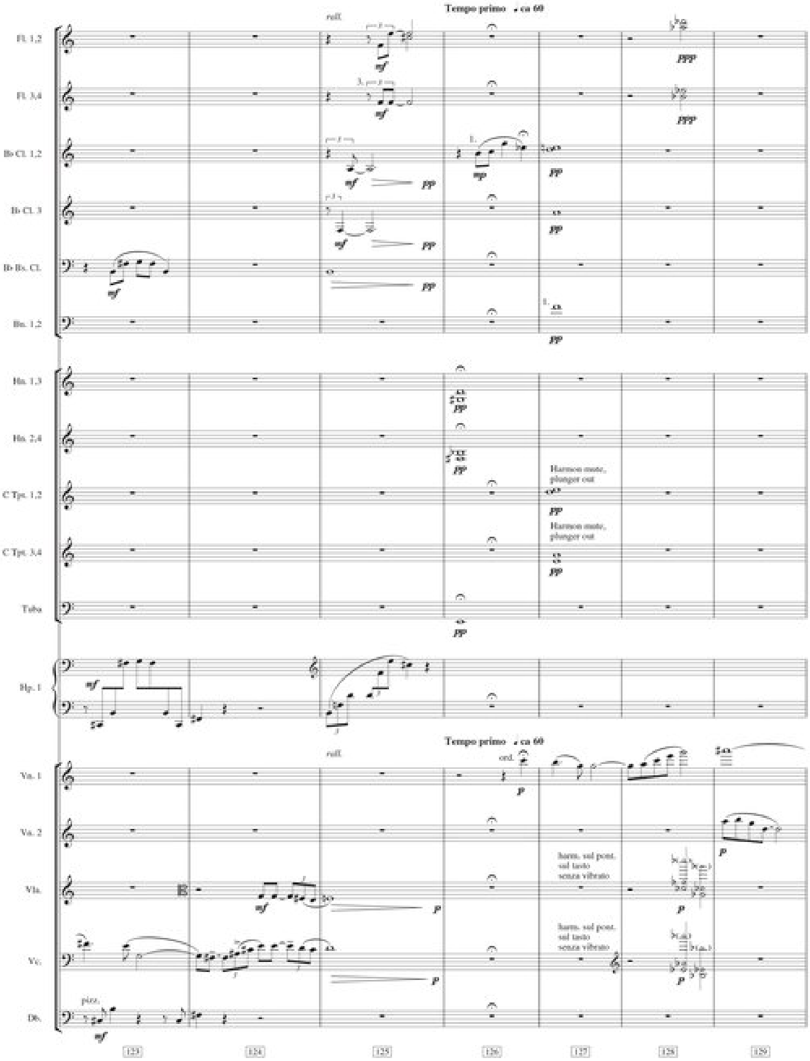
Ob. 1,2
1. solo
mf express.
Hn. 1,3
1. solo
p
Vn. 1
cresc.
mf
p
Vn. 2
trem.
cresc.
mf
p
Vla.
cresc.
mf
mp
express.
Vc.
cresc.
mf
p
Db.
p
93
94
95
96
97
98
Picc.
mf
Fl. 1,2
a2
mf
Fl. 3,4
3.
mf
Ob. 1,2
Bn. 1,2
a2
mf
Bn. 3
mf
Hn. 1,3
a2
mf
Hn. 2,4
a2
mf
Hn. 5,6
a2
mf
Kbd.
Piano
mf
Vn. 1
mf
cantabile
Vn. 2
mf
Vla.
mf
Vc.
div.
mf
Db.
p
mf
99
100
101
102
103
104

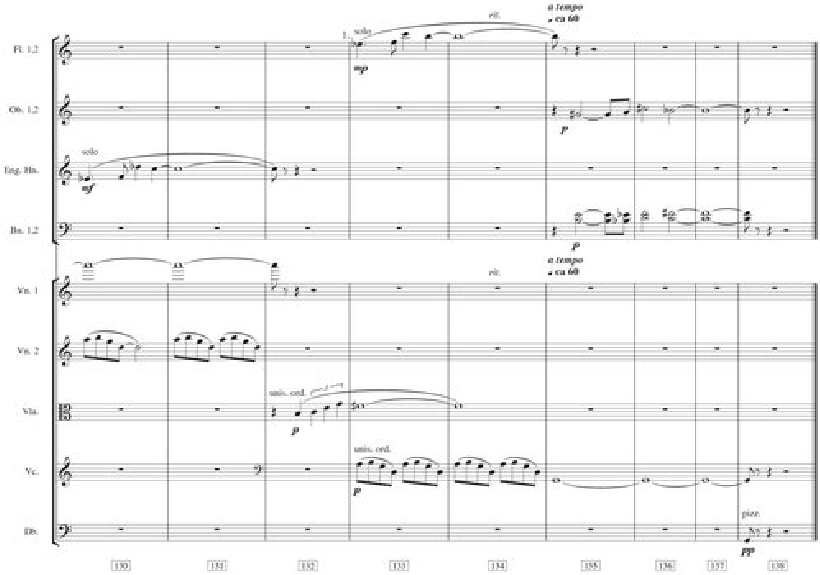

Picc.
Fl. 1,2
Fl. 3
Bn. 1,2
Bn. 3
Hn. 1,3
Hn. 2,4
Hn. 5,6
C Tpt. 1,2
Kbd.
Vn. 1
Vn. 2
Vla.
Vc.
Db.
f
1. cup mute
mp
div. in 4
mp
div.
unis.
105
106
107
108
109


Hn. 1,3
Hn. 2,4
Tpt. 1,2
Vib.
mp
Hp. 1
Hp. 2
gliss. ad libitum
mp
Vn. 1
harm. sul pont.
Vn. 2
harm. sul pont.
mp
Vla.
mp
Db.
pizz.
mp
110
111
112
113

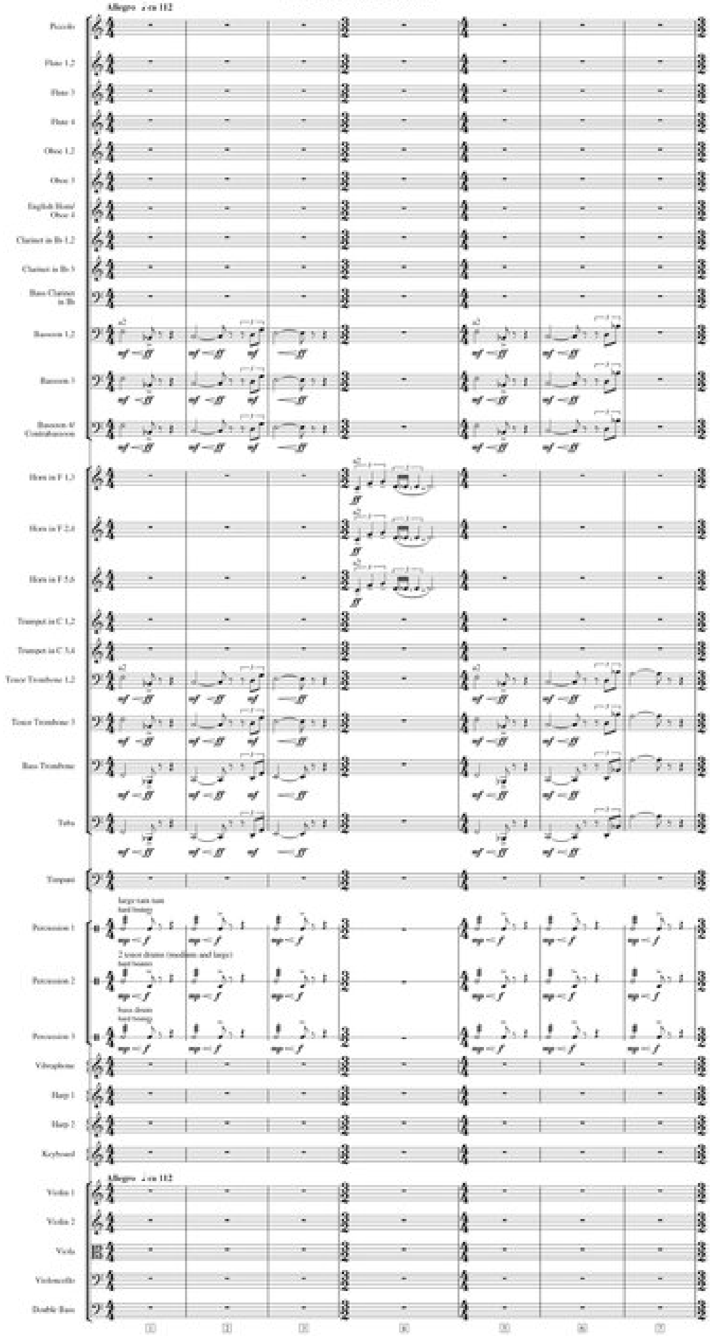

Hn. 1,3
Hn. 2,4
C Tpt. 1,2
Vib.
Hp. 1
Hp. 2
Vn. 1
Vn. 2
Vla.
Db.
(tr)
tr
gliss.
rall.
f
3
114
115
116
117

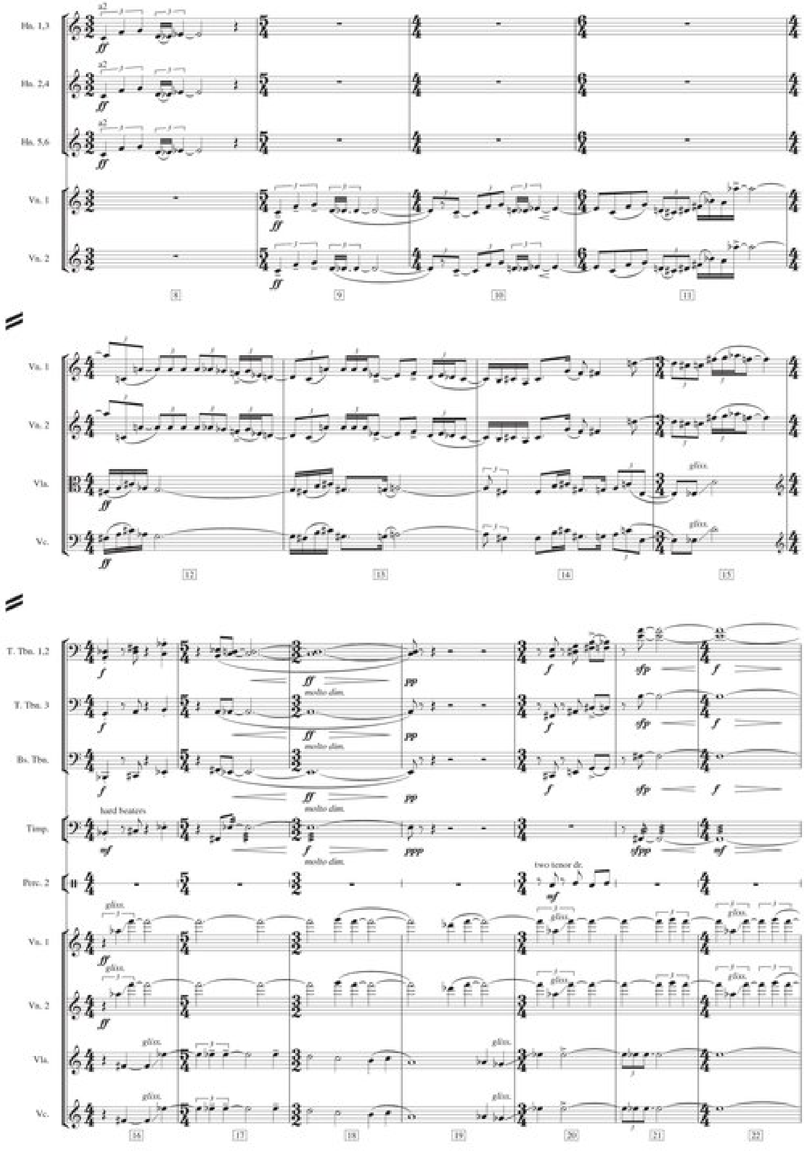

Picc.
Fl. 1,2
Fl. 3
Ob. 1,2
Ob. 3
B♭ Cl. 1,2
B♭ Cl. 3
C Tpt. 1,2
C Tpt. 3,4
T. Tbn. 1,2
T. Tbn. 3
Bs. Tbn.
Vib.
Hp. 2
Vn. 1
Vn. 2
Vla.
Vc.
a2
open
tremo.
sul pont.
f
ff
mf
p
pp
ppp
118
119
120
121
122

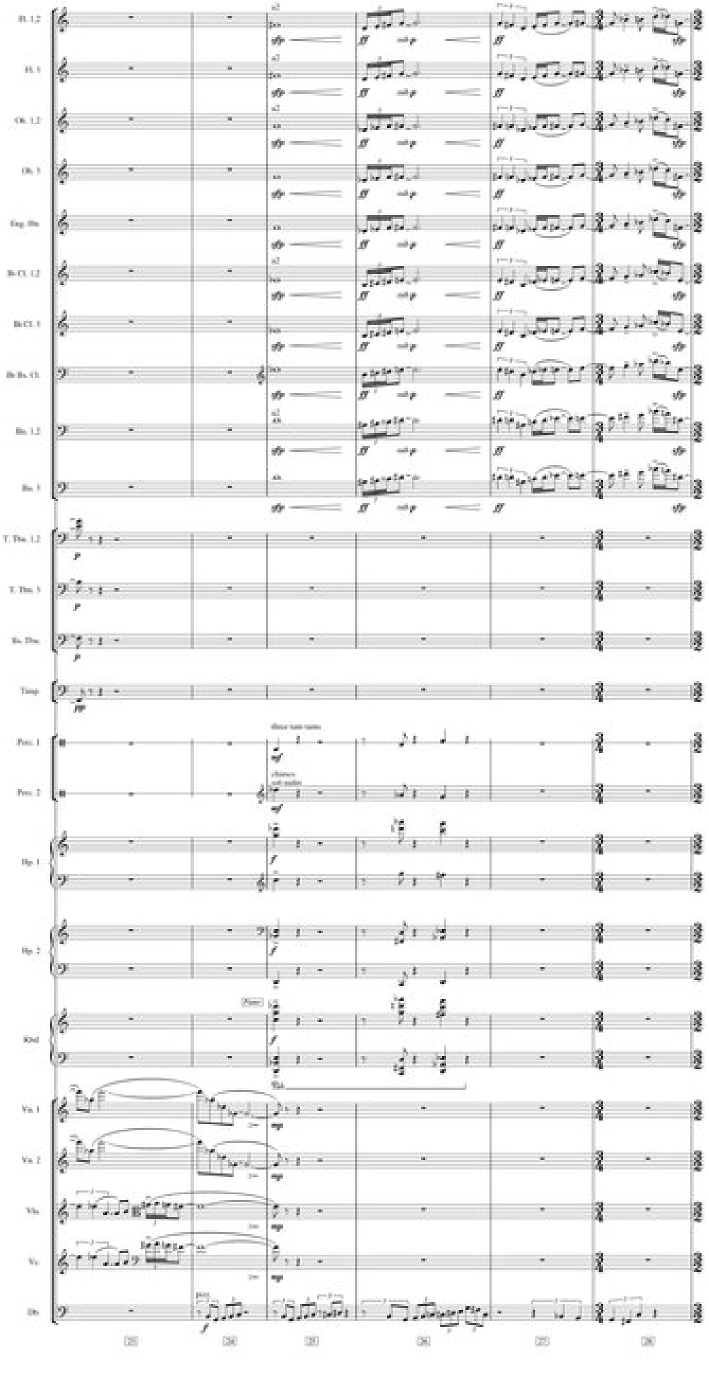

Tempo primo ♩ ca 60
rall.
Fl. 1,2
Fl. 3,4
B♭ Cl. 1,2
B♭ Cl. 3
B♭ Bs. Cl.
Bn. 1,2
Hn. 1,3
Hn. 2,4
C Tpt. 1,2
C Tpt. 3,4
Tuba
Hp. 1
Vn. 1
Vn. 2
Vla.
Vc.
Db.
mf
pp
ppp
mp
p
Harmon mute, plunger out
harm. sul pont. sul tasto senza vibrato
ord.
pizz.
123
124
125
126
127
128
129

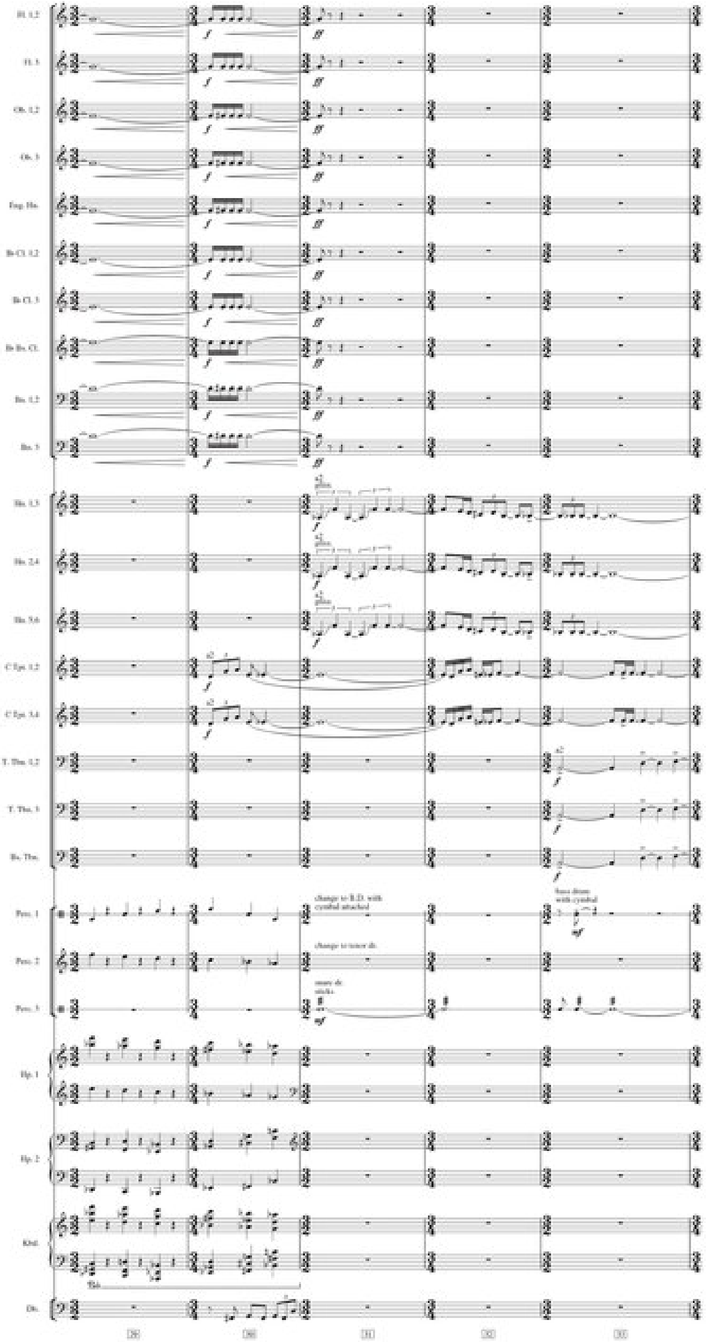

Fl. 1.2
Ob. 1.2
Eng. Hn.
Bn. 1.2
Vn. 1
Vn. 2
Vla.
Vc.
Db.
solo
mf
1. solo
mp
rit.
a tempo
♩ ca 60
p
p
a tempo
♩ ca 60
rit.
unis. ord.
3
p
unis. ord.
p
pizz.
pp
130
131
132
133
134
135
136
137
138

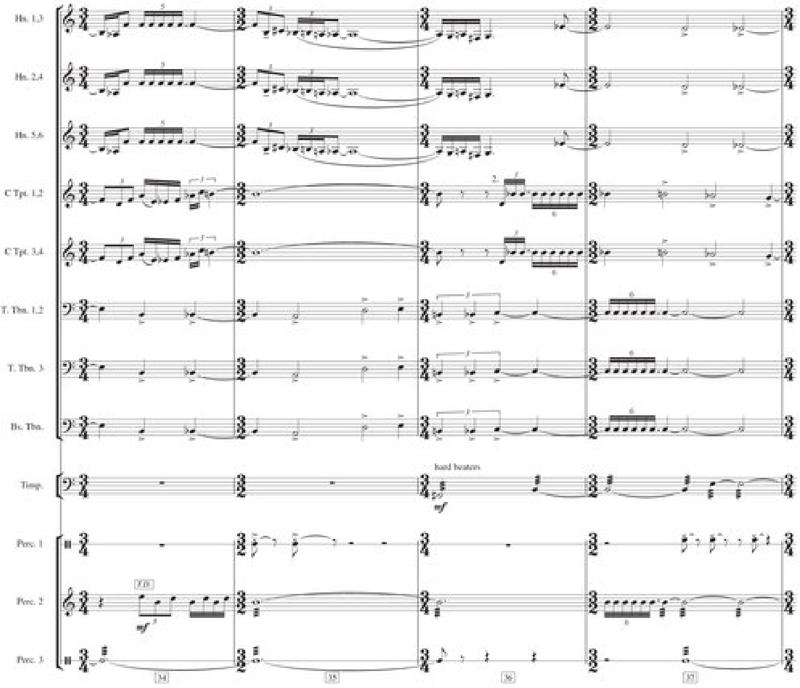
VII. The Final Conflict

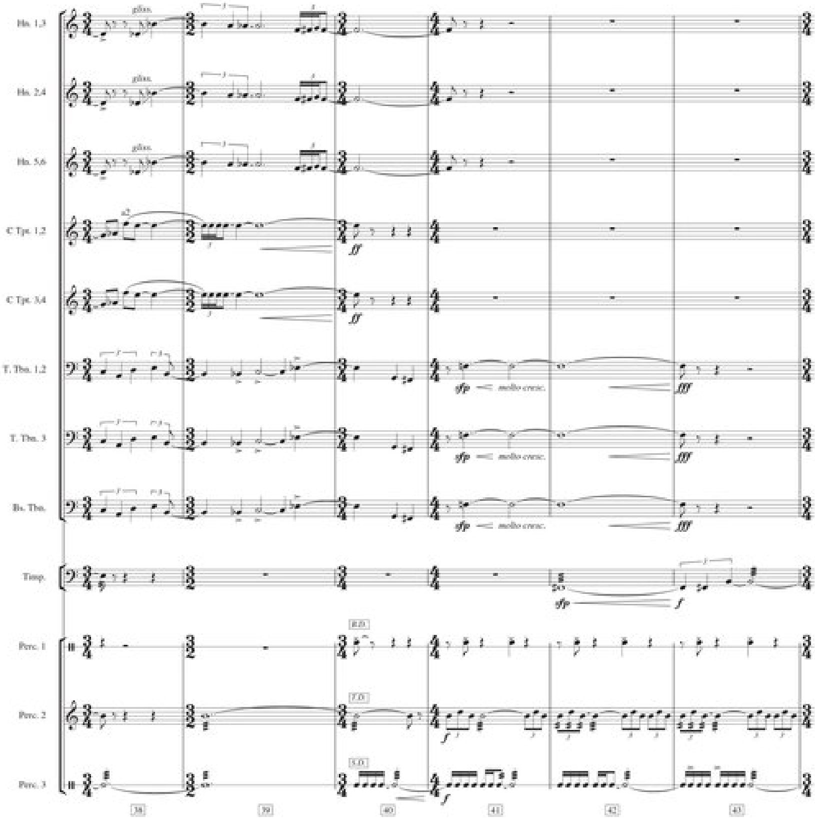


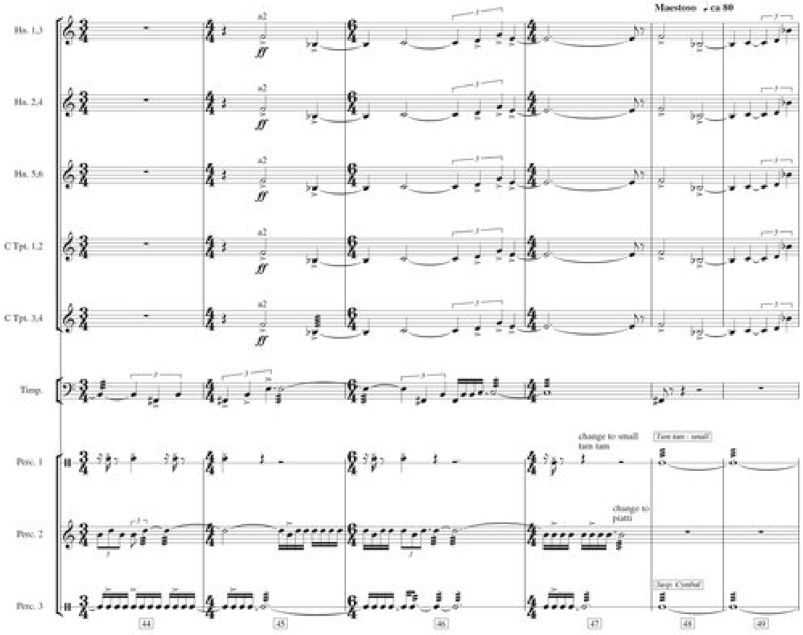

Hn. 1,3
Hn. 2,4
Hn. 5,6
Vn. 1
Vn. 2
a2
ff
8
9
10
11
Vn. 1
Vn. 2
Vla.
Vc.
ff
gliss.
12
13
14
15
T. Tbn. 1,2
T. Tbn. 3
Bs. Tbn.
Timp.
Perc. 2
Vn. 1
Vn. 2
Vla.
Vc.
hard beaters
molto dim.
f
ff
pp
ppp
mf
sfp
two tenor dr.
gliss.
16
17
18
19
20
21
22

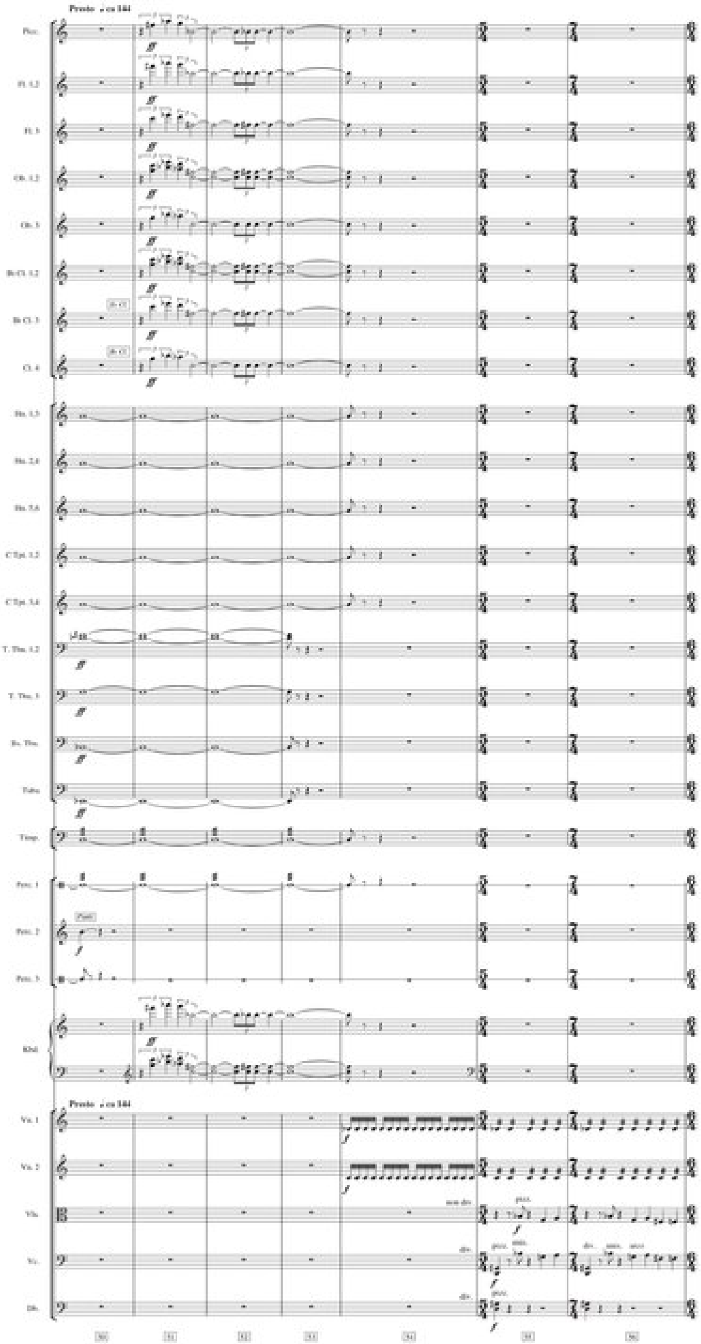

Fl. 1.2
Fl. 3
Ob. 1.2
Ob. 3
Eng. Hn.
B♭ Cl. 1.2
B♭ Cl. 3
B♭ Bs. Cl.
Bn. 1.2
Bn. 3
T. Tbn. 1.2
T. Tbn. 3
Bs. Tbn.
Timp.
Perc. 1
Perc. 2
Hp. 1
Hp. 2
Kbd.
Vn. 1
Vn. 2
Vla.
Vc.
Db.
a2
sfp
ff
sub. p
p
pp
three tom toms
mf
chimes
soft mallets
f
Flute
Ped.
mp
pizz.
23
24
25
26
27
28

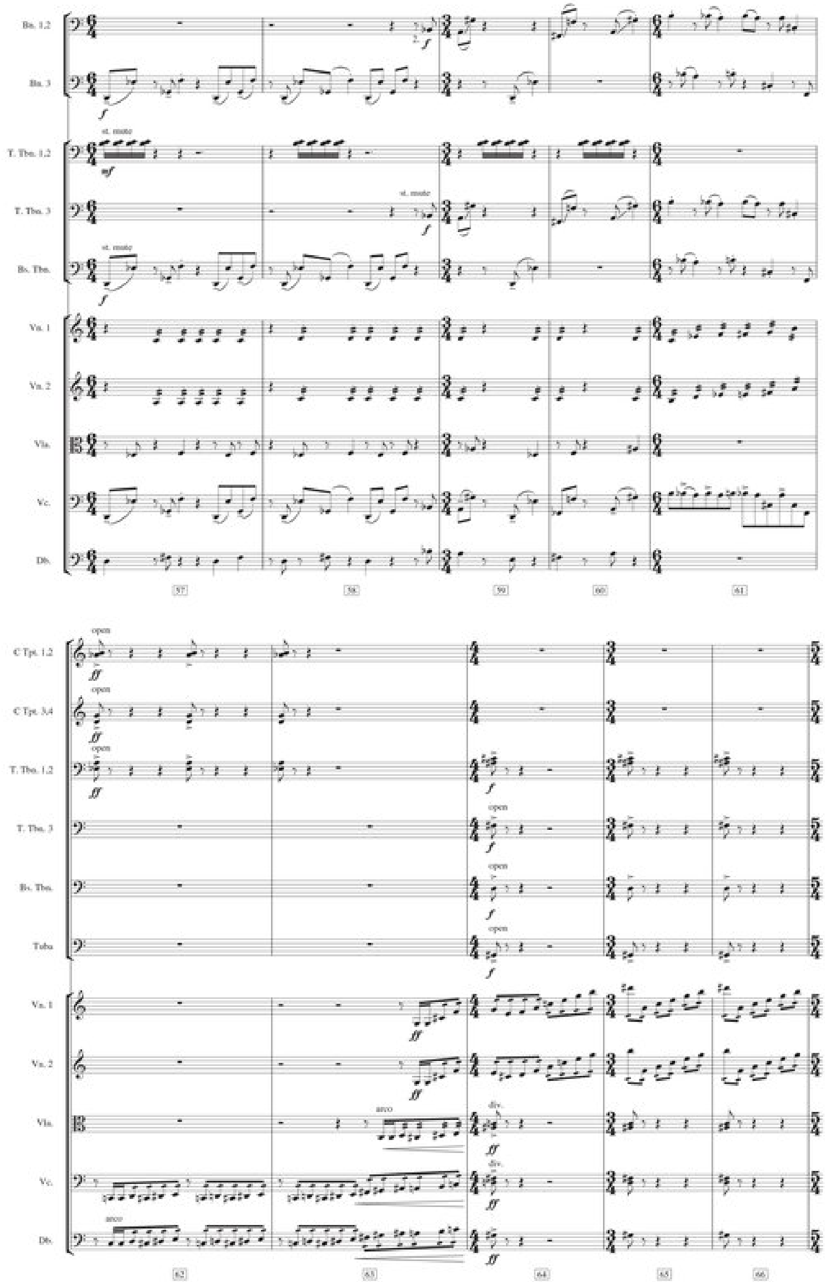

Fl. 1.2
Fl. 3
Ob. 1.2
Ob. 3
Eng. Hn.
B♭ Cl. 1.2
B♭ Cl. 3
B♭ Bs. Cl.
Bn. 1.2
Bn. 3
Hn. 1.3
Hn. 2.4
Hn. 5.6
C Tpt. 1.2
C Tpt. 3.4
T. Tbn. 1.2
T. Tbn. 3
Bs. Tbn.
Perc. 1
Perc. 2
Perc. 3
Hp. 1
Hp. 2
Kbd.
Db.
f
ff
a2
gliss.
mf
change to B.D. with cymbal attached
change to tenor dr.
snare dr. sticks
bass drum with cymbal
8vb
29
30
31
32
33

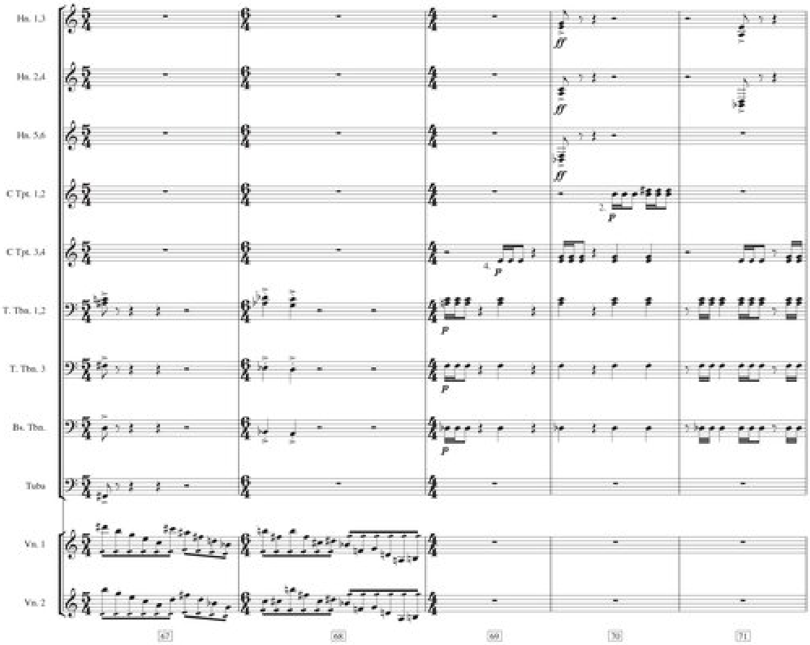

Hn. 1,3
Hn. 2,4
Hn. 5,6
C Tpt. 1,2
C Tpt. 3,4
T. Tbn. 1,2
T. Tbn. 3
Bs. Tbn.
Timp.
hard beaters
mf
Perc. 1
Perc. 2
F.O.
mf
Perc. 3
34
35
36
37

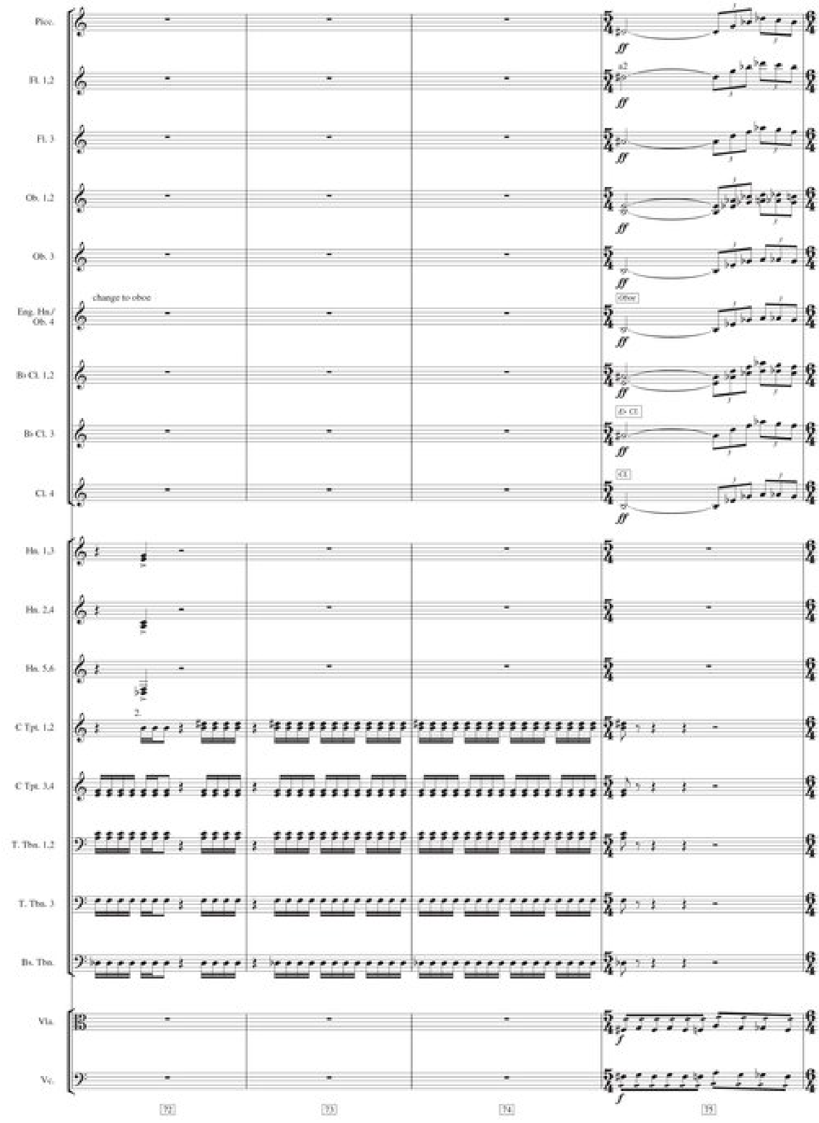

Hn. 1,3
Hn. 2,4
Hn. 5,6
C Tpt. 1,2
C Tpt. 3,4
T. Tbn. 1,2
T. Tbn. 3
Bs. Tbn.
Timp.
Perc. 1
Perc. 2
Perc. 3
gliss.
a2
ff
sfp
molto cresc.
fff
f
B.D.
T.D.
S.D.
38
39
40
41
42
43

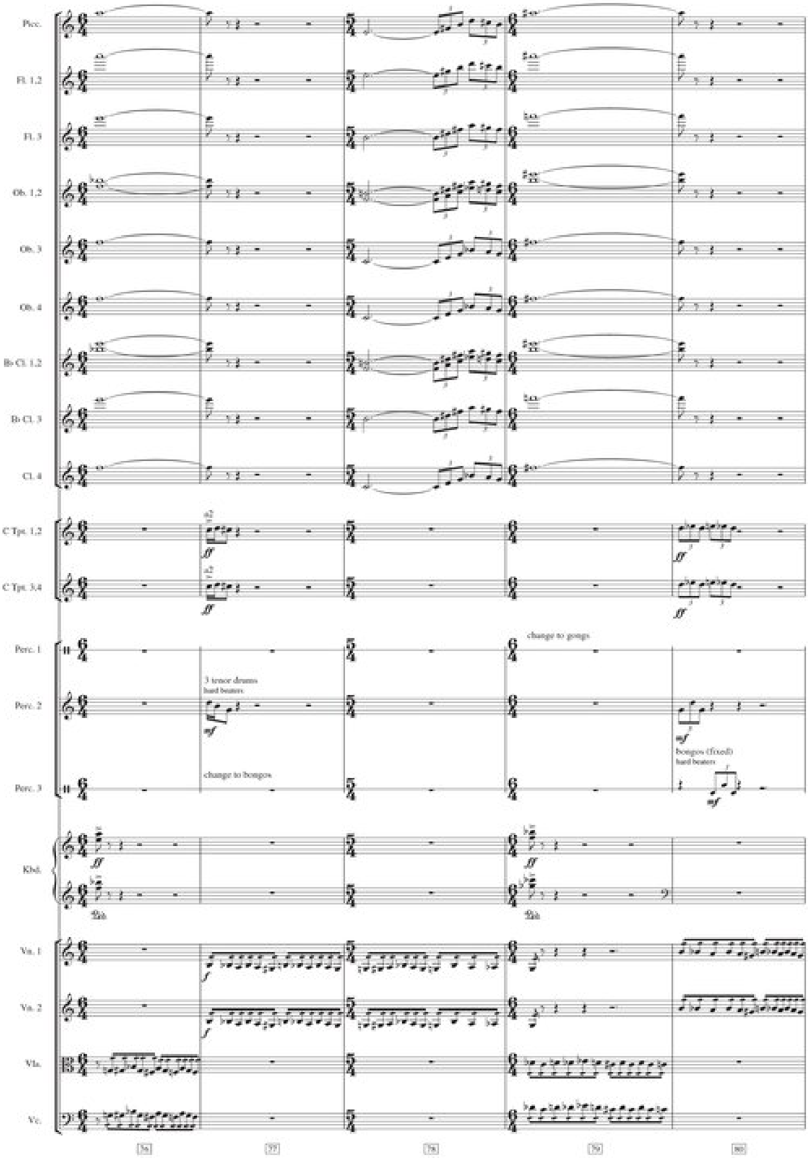

Maestoso ♩ ca 80
Hn. 1,3
Hn. 2,4
Hn. 5,6
C Tpt. 1,2
C Tpt. 3,4
Timp.
Perc. 1
Perc. 2
Perc. 3
a2
ff
3
change to small tam tam
Tam tam - small
change to piatti
Susp. Cymbal
44
45
46
47
48
49

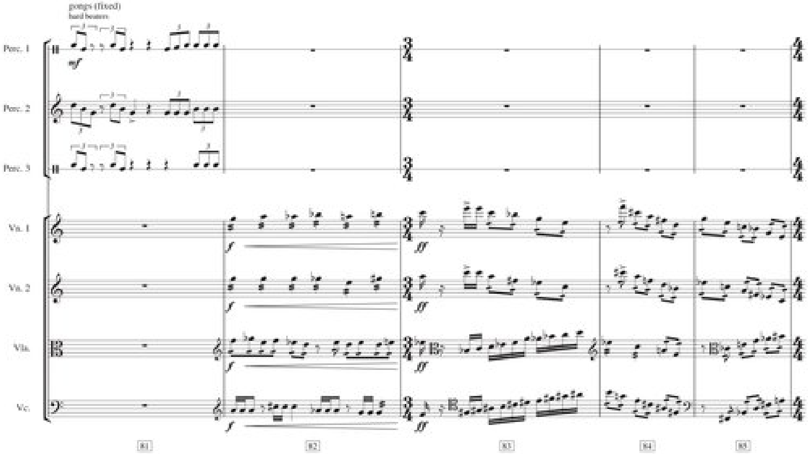

Presto ♩= ca 144
Picc.
Fl. 1,2
Fl. 3
Ob. 1,2
Ob. 3
B♭ Cl. 1,2
B♭ Cl. 3
Cl. 4
Hn. 1,3
Hn. 2,4
Hn. 5,6
C Tpt. 1,2
C Tpt. 3,4
T. Tbn. 1,2
T. Tbn. 3
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Kbd.
Vn. 1
Vn. 2
Vla.
Vc.
Db.
ff
f
non div.
div.
pizz.
unis.
50
51
52
53
54
55
56

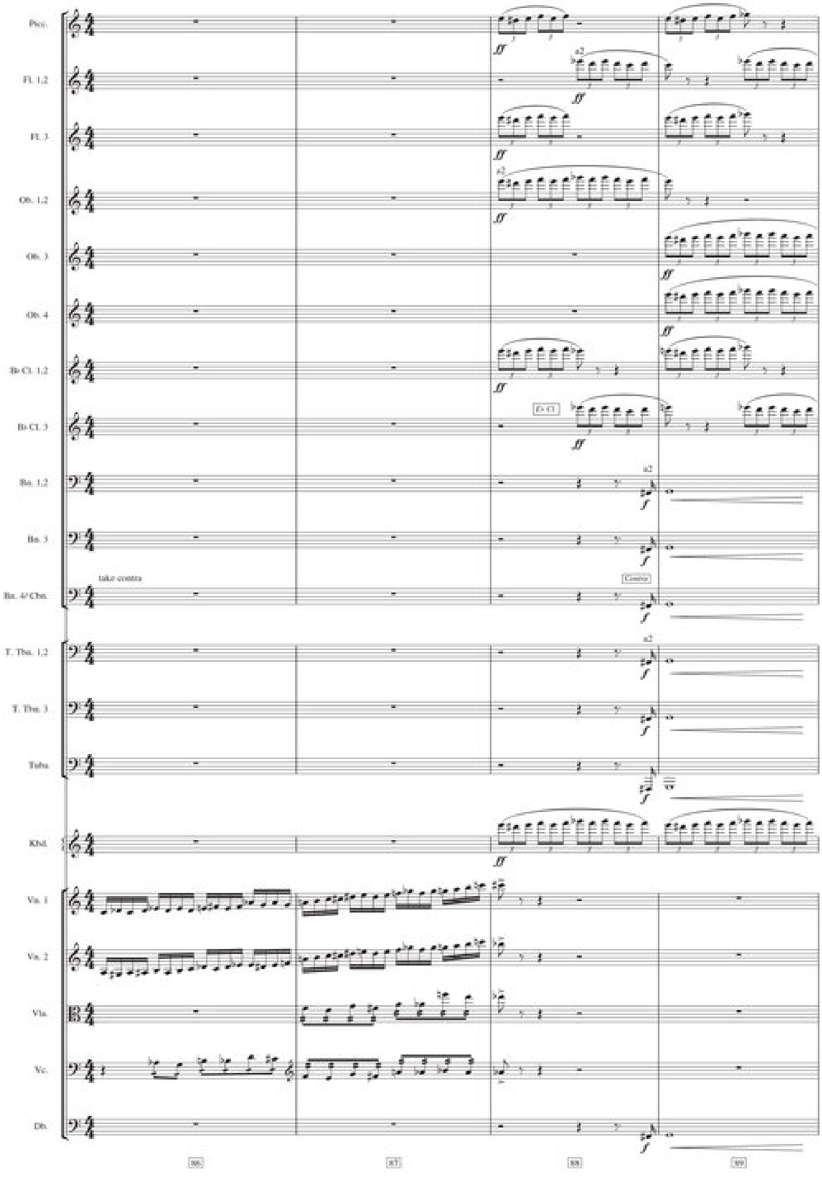

Bn. 1.2
Bn. 3
T. Tbn. 1.2
T. Tbn. 3
Bs. Tbn.
Vn. 1
Vn. 2
Vla.
Vc.
Db.
st. mute
st. mute
st. mute
f
mf
2.
57
58
59
60
61
C Tpt. 1.2
C Tpt. 3.4
T. Tbn. 1.2
T. Tbn. 3
Bs. Tbn.
Tuba
Vn. 1
Vn. 2
Vla.
Vc.
Db.
open
ff
arco
div.
f
62
63
64
65
66

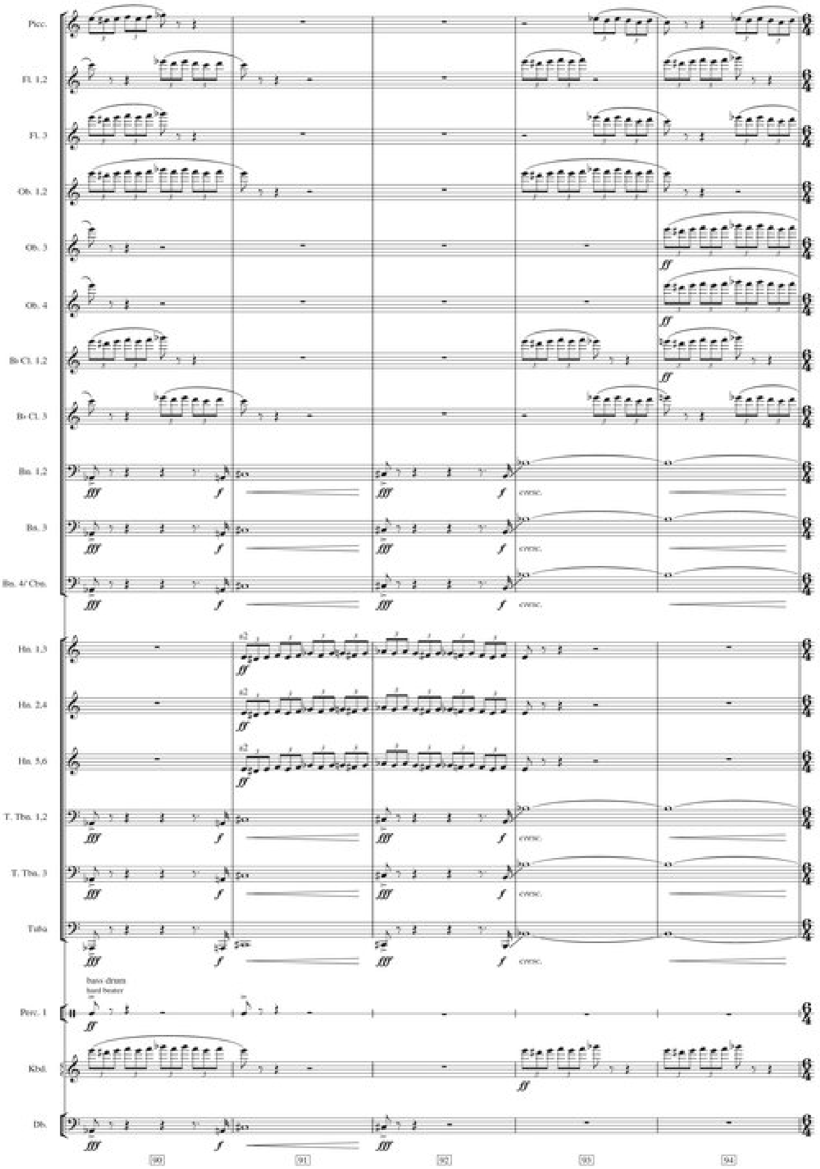

Hn. 1,3
Hn. 2,4
Hn. 5,6
C Tpt. 1,2
C Tpt. 3,4
T. Tbn. 1,2
T. Tbn. 3
Bs. Tbn.
Tuba
Vn. 1
Vn. 2
ff
ff
ff
2.
p
4.
p
p
p
p
67
68
69
70
71

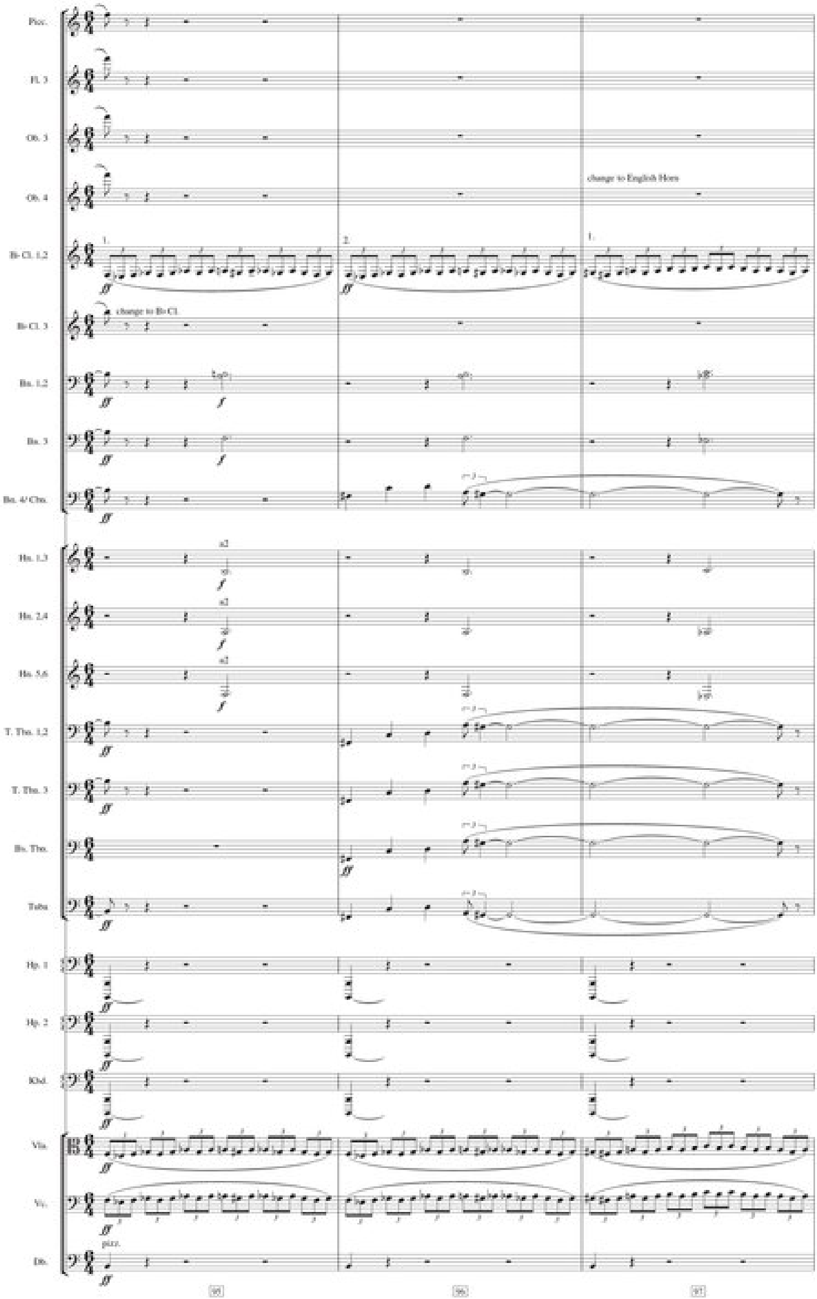

Picc.
Fl. 1,2
Fl. 3
Ob. 1,2
Ob. 3
Eng. Hn./ Ob. 4
B♭ Cl. 1,2
B♭ Cl. 3
Cl. 4
Hn. 1,3
Hn. 2,4
Hn. 5,6
C Tpt. 1,2
C Tpt. 3,4
T. Tbn. 1,2
T. Tbn. 3
Bs. Tbn.
Vla.
Vc.
change to oboe
Oboe
B♭ Cl.
Cl.
a2
ff
f
2.
72
73
74
75

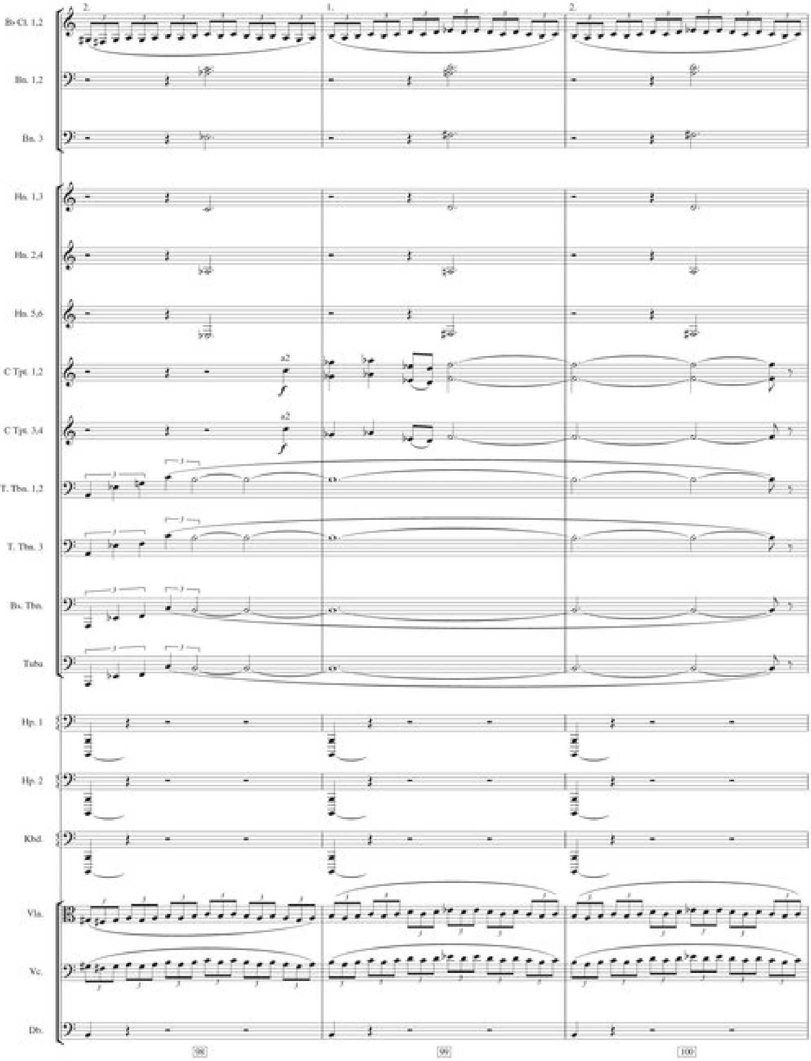

Picc.
Fl. 1,2
Fl. 3
Ob. 1,2
Ob. 3
Ob. 4
B♭ Cl. 1,2
B♭ Cl. 3
Cl. 4
C Tpt. 1,2
C Tpt. 3,4
Perc. 1
Perc. 2
Perc. 3
Kbd.
Vn. 1
Vn. 2
Vla.
Vc.
a2
ff
3 tenor drums
hard beaters
mf
change to bongos
change to gongs
bongos (fixed)
hard beaters
Ped.
f
76
77
78
79
80

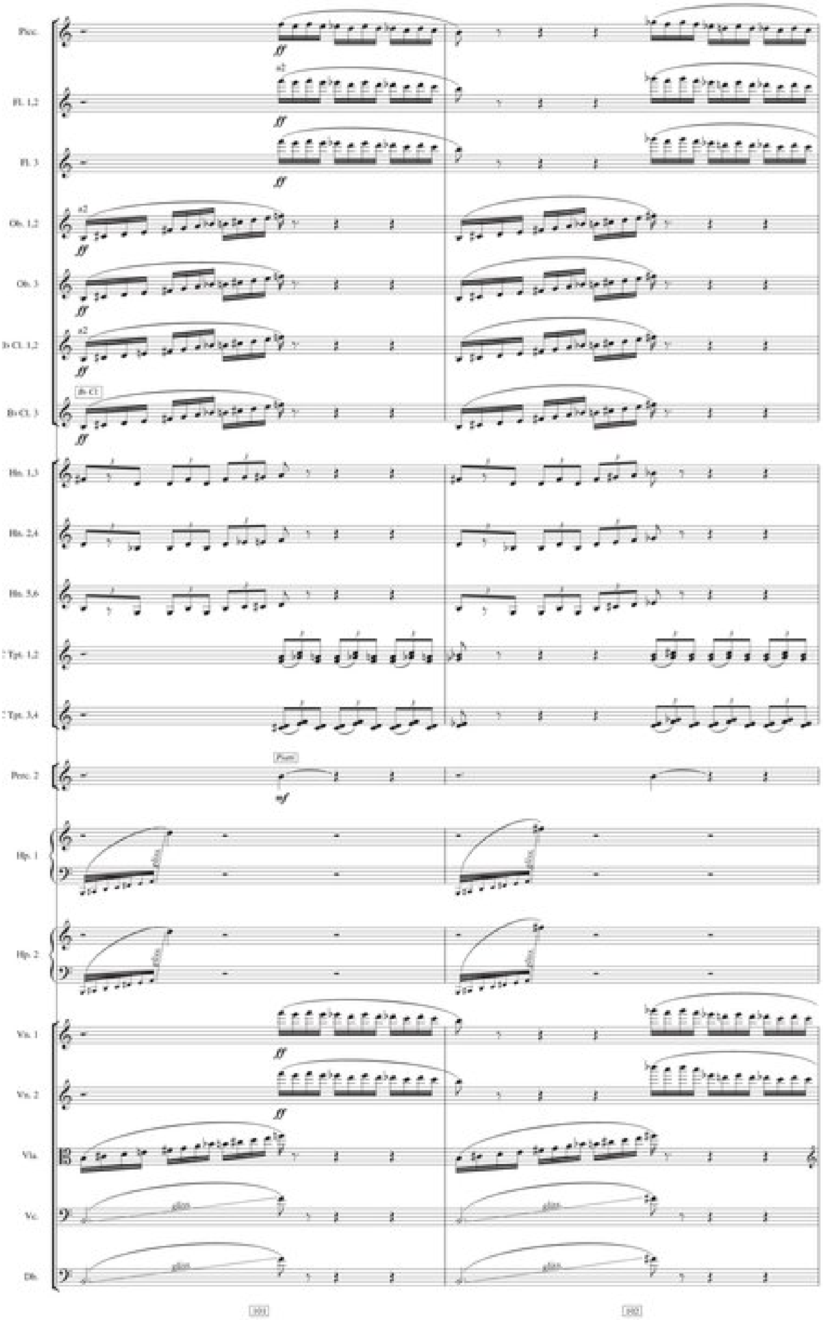

gongs (fixed)
hard beaters
Perc. 1
Perc. 2
Perc. 3
Vn. 1
Vn. 2
Vla.
Vc.
mf
f
ff
81
82
83
84
85

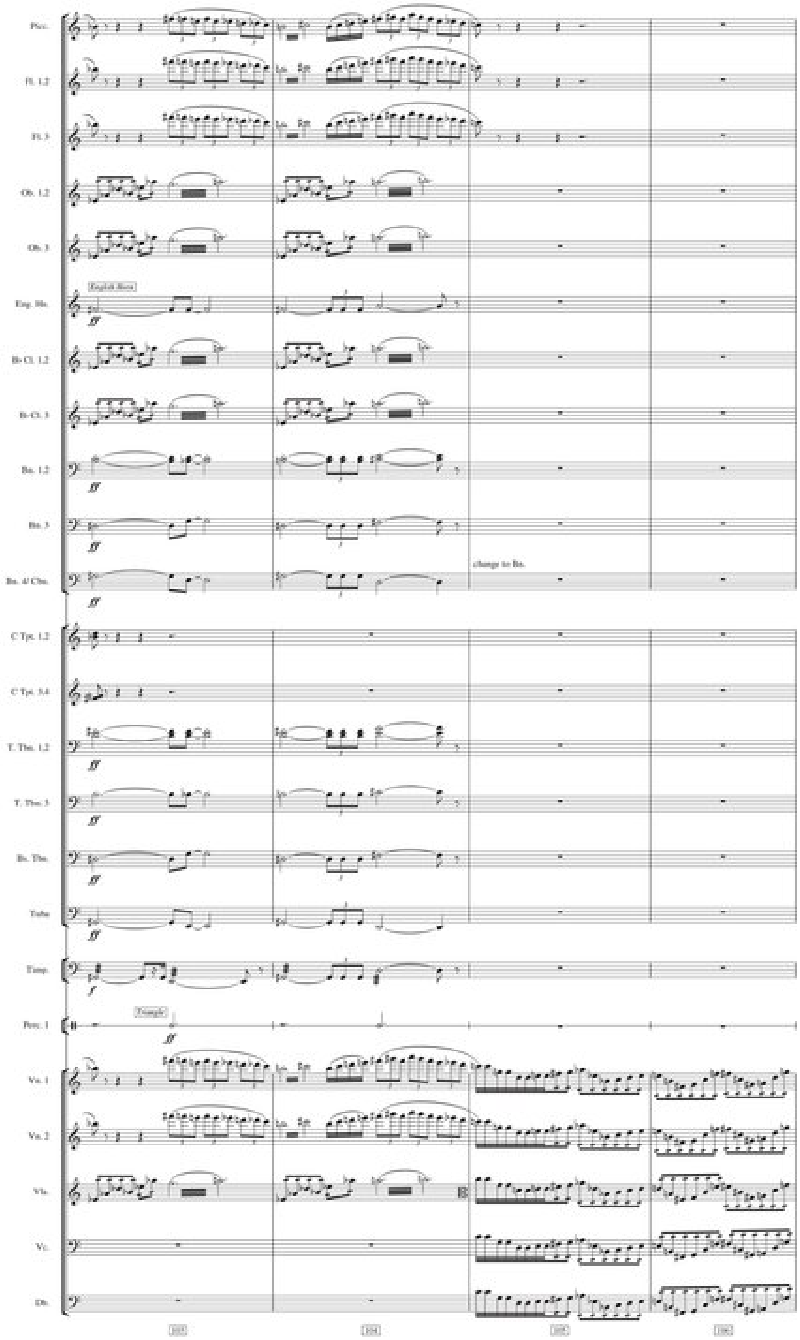

Picc.
Fl. 1,2
Fl. 3
Ob. 1,2
Ob. 3
Ob. 4
B♭ Cl. 1,2
B♭ Cl. 3
Bn. 1,2
Bn. 3
Bn. 4/ Cbn.
T. Tba. 1,2
T. Tba. 3
Tuba
Kbd.
Vn. 1
Vn. 2
Vla.
Vc.
Db.
take contra
E♭ Cl.
Contra
a2
ff
f
86
87
88
89

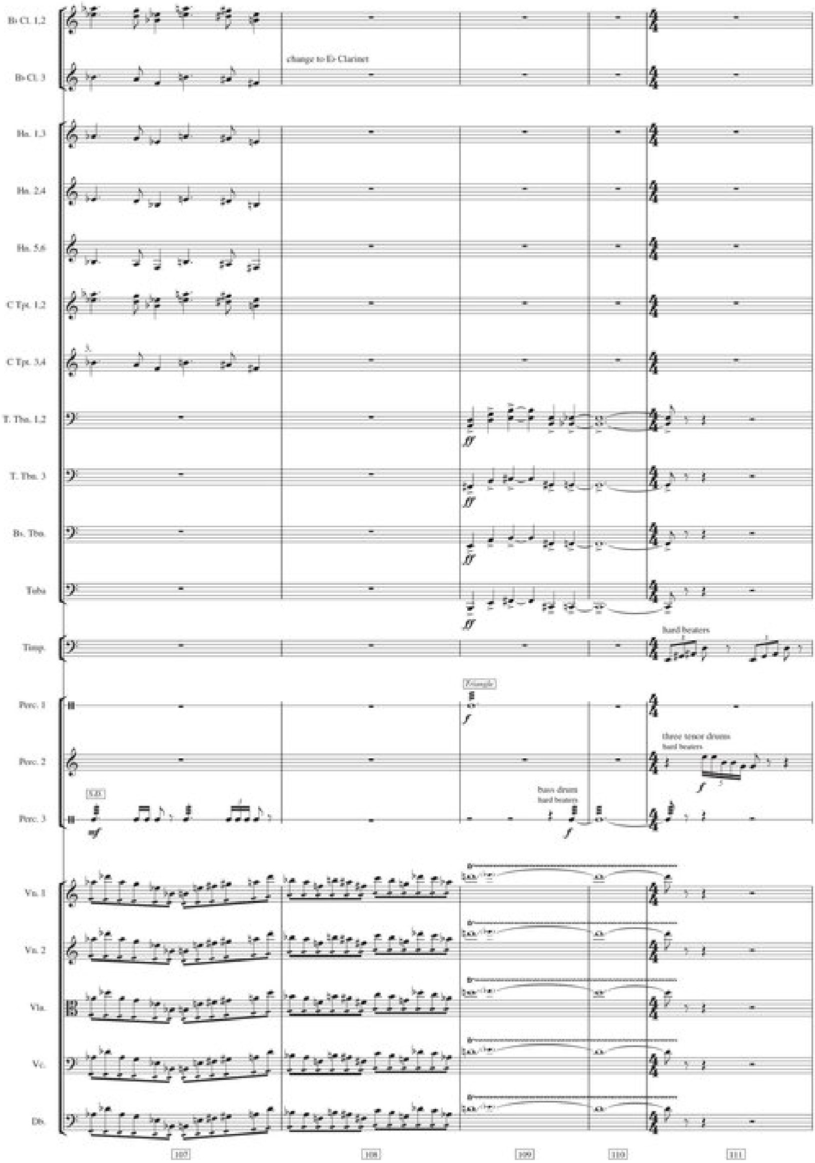

Picc.
Fl. 1,2
Fl. 3
Ob. 1,2
Ob. 3
Ob. 4
B♭ Cl. 1,2
B♭ Cl. 3
Bn. 1,2
Bn. 3
Bn. 4/ Cbn.
Hn. 1,3
Hn. 2,4
Hn. 5,6
T. Tbn. 1,2
T. Tbn. 3
Tuba
Perc. 1
Kbd.
Db.
fff
f
ff
cresc.
a2
bass drum
hard beater
90
91
92
93
94
6
4

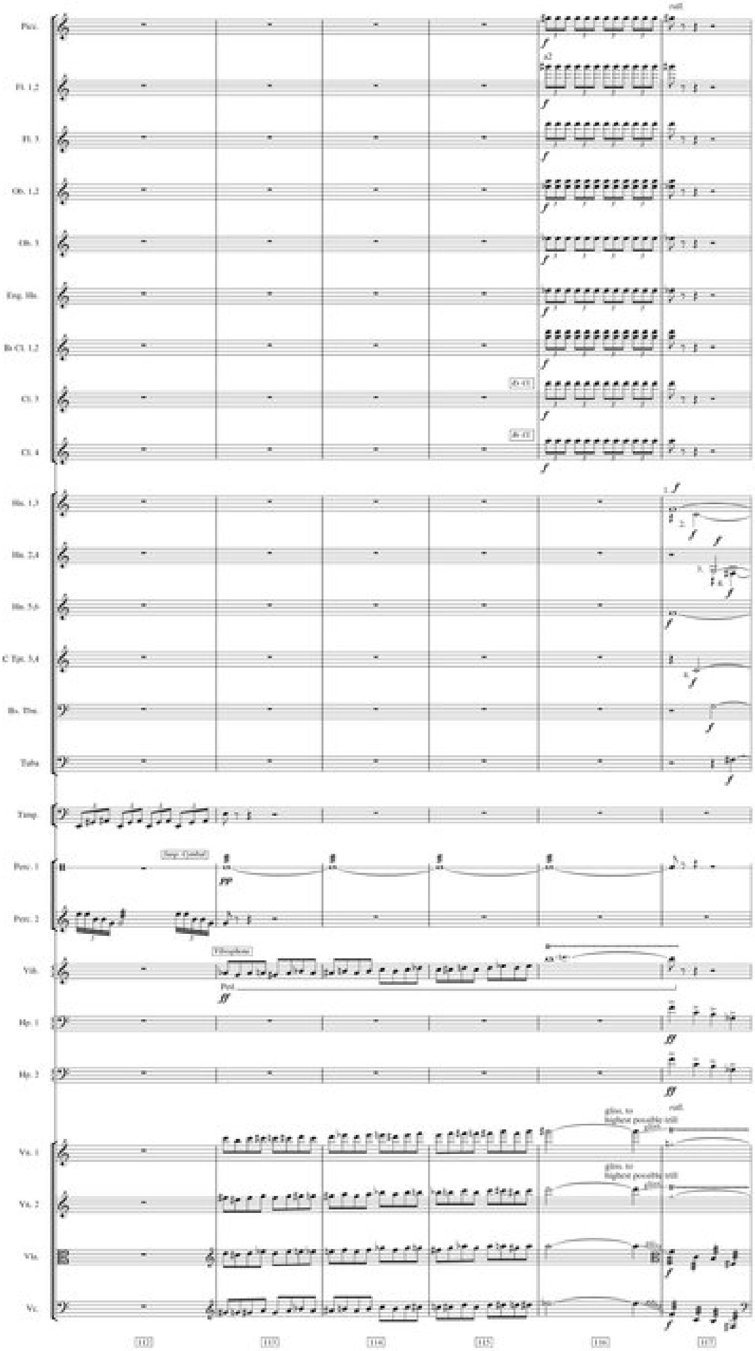

Picc.
Fl. 3
Ob. 3
Ob. 4
change to English Horn
B♭ Cl. 1.2
1.
2.
1.
ff
B♭ Cl. 3
change to B♭ Cl.
Bn. 1.2
ff
f
Bn. 3
Bn. 4/ Cbn.
3
Hn. 1.3
a2
f
Hn. 2.4
a2
Hn. 5.6
a2
T. Tbn. 1.2
T. Tbn. 3
Bs. Tbn.
Tuba
Hp. 1
Hp. 2
Kbd.
Vla.
Vc.
Db.
pizz.
95
96
97

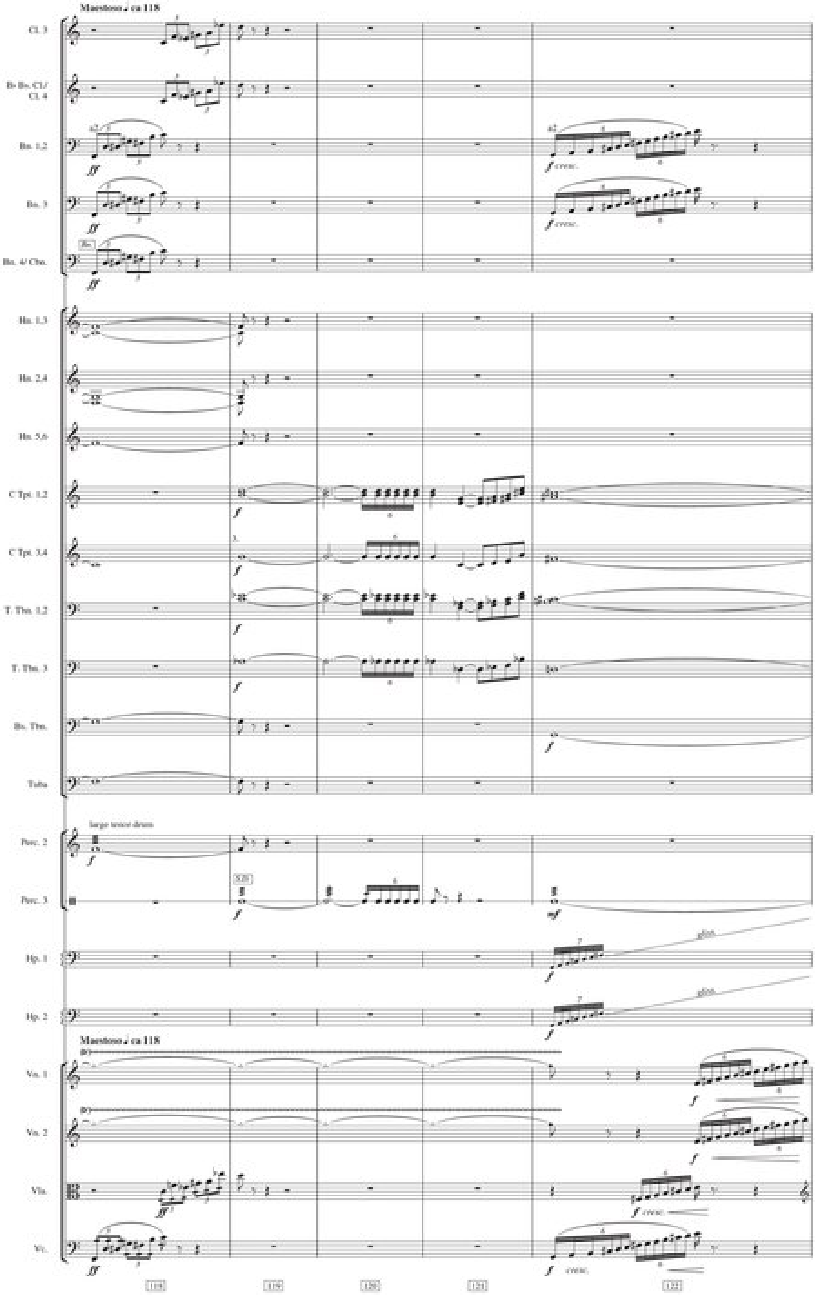

B♭ Cl. 1,2
Bn. 1,2
Bn. 3
Hn. 1,3
Hn. 2,4
Hn. 5,6
C Tpt. 1,2
C Tpt. 3,4
T. Tbn. 1,2
T. Tbn. 3
Bs. Tbn.
Tuba
Hp. 1
Hp. 2
Kbd.
Vla.
Vc.
Db.
2.
1.
2.
a2
f
a2
f
98
99
100

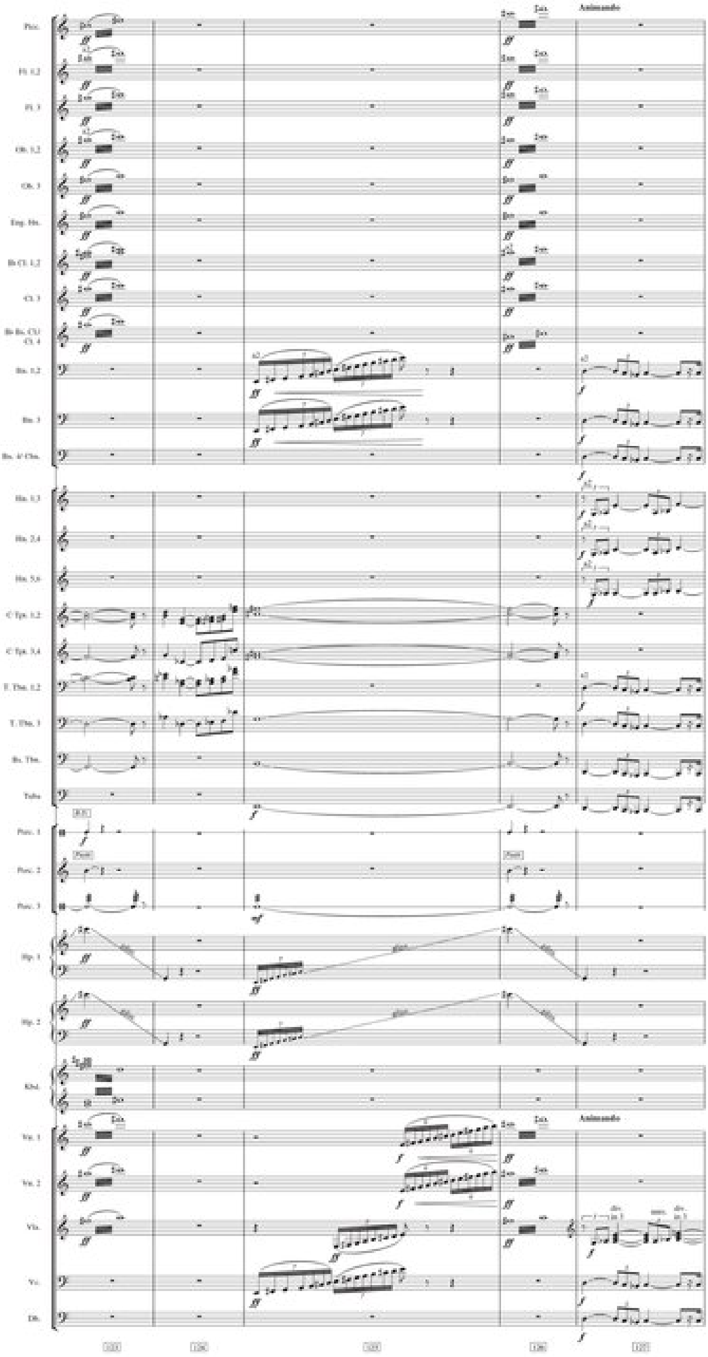

Picc.
Fl. 1,2
Fl. 3
Ob. 1,2
Ob. 3
B♭ Cl. 1,2
B♭ Cl. 3
B♭ Cl.
a2
ff
Hn. 1,3
Hn. 2,4
Hn. 5,6
C Tpt. 1,2
C Tpt. 3,4
Perc. 2
Piatti
mf
Hp. 1
Hp. 2
gliss.
Vn. 1
Vn. 2
Vla.
Vc.
Db.
101
102

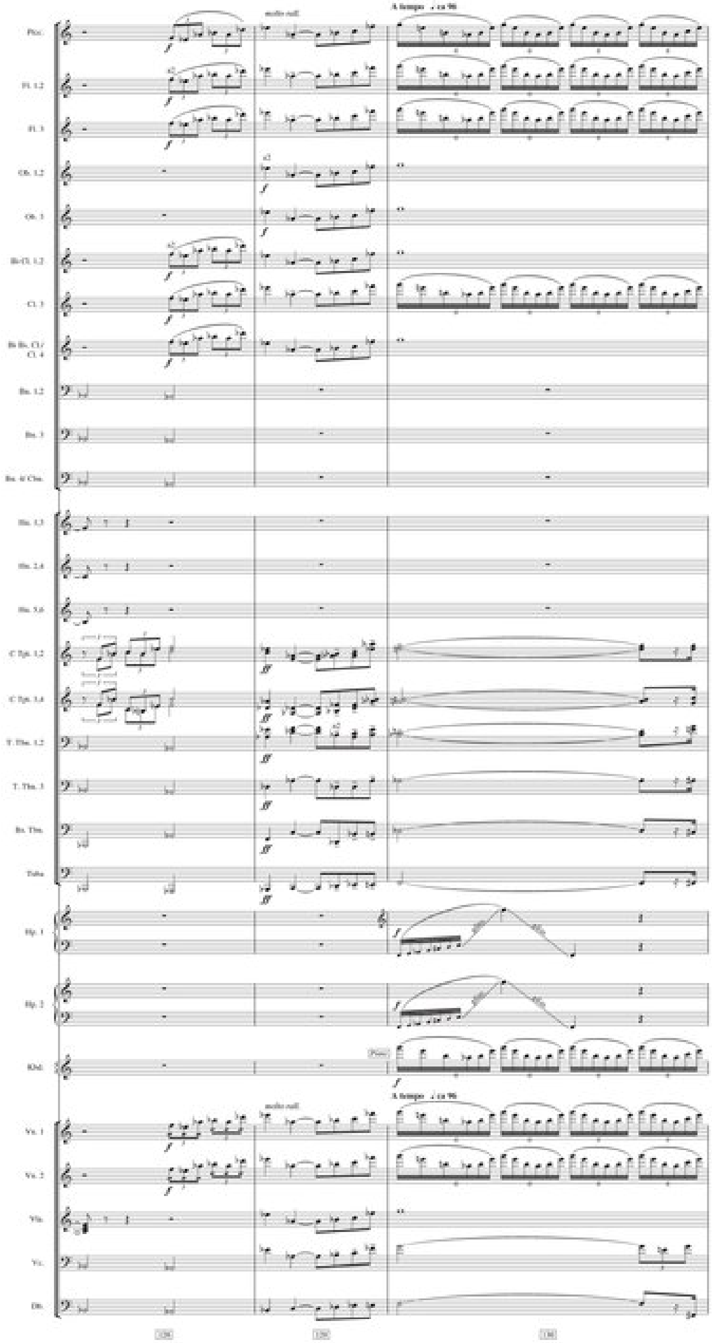

Picc.
Fl. 1.2
Fl. 3
Ob. 1.2
Ob. 3
English Horn
Eng. Hn.
ff
B♭ Cl. 1.2
B♭ Cl. 3
Bn. 1.2
ff
Bn. 3
ff
change to Bn.
Bn. 4/ Cbn.
ff
C Tpt. 1.2
C Tpt. 3.4
T. Tbn. 1.2
ff
T. Tbn 3
ff
Bs. Tbn.
ff
Tuba
ff
Timp.
f
Triangle
Perc. 1
ff
Vn. 1
Vn. 2
Vla.
Vc.
Db.
103
104
105
106

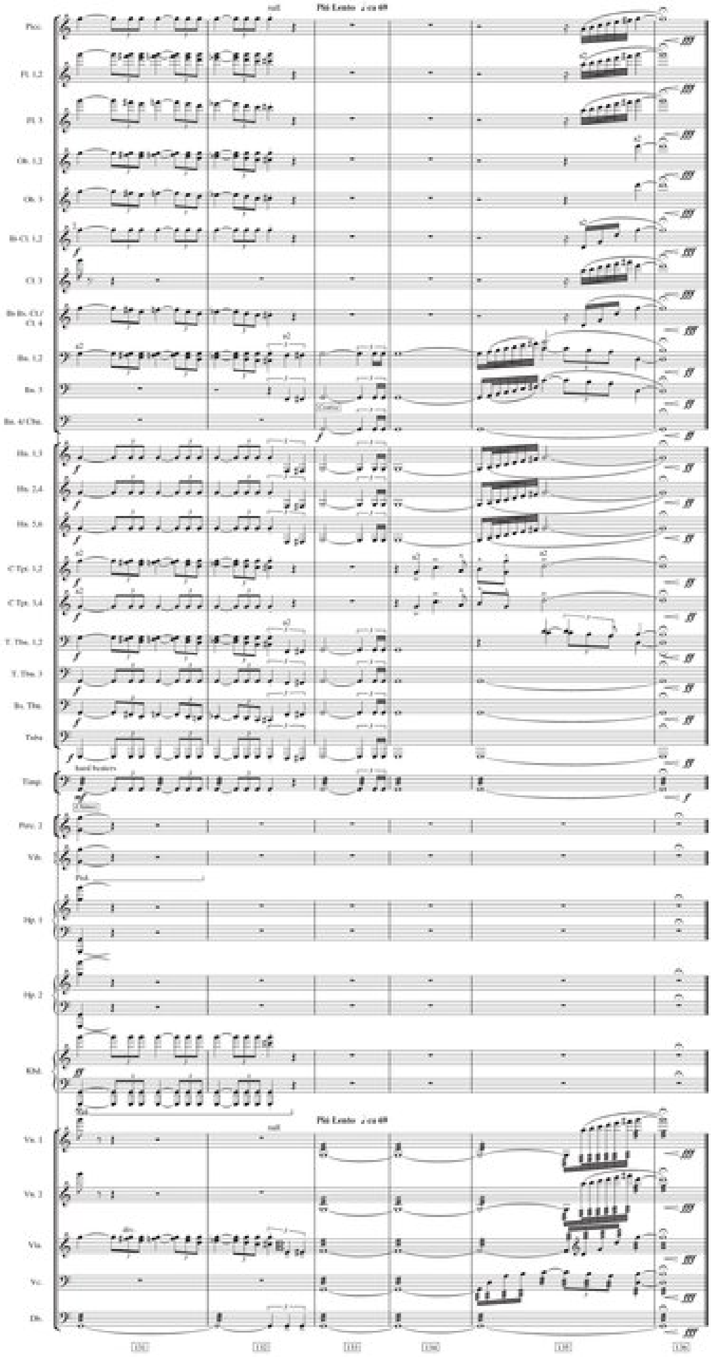

B♭ Cl. 1,2
B♭ Cl. 3
change to E♭ Clarinet
Hn. 1,3
Hn. 2,4
Hn. 5,6
C Tpt. 1,2
C Tpt. 3,4
T. Tbn. 1,2
T. Tbn. 3
Bs. Tbn.
Tuba
ff
Timp.
hard beaters
Perc. 1
Triangle
f
Perc. 2
three tenor drums
hard beaters
f
Perc. 3
S.D.
mf
bass drum
hard beaters
f
Vn. 1
Vn. 2
Vla.
Vc.
Db.
107
108
109
110
111


Picc.
Fl. 1,2
Fl. 3
Ob. 1,2
Ob. 3
Eng. Hn.
B♭ Cl. 1,2
Cl. 3
Cl. 4
Hn. 1,3
Hn. 2,4
Hn. 5,6
C Tpt. 3,4
Bs. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Vib.
Hp. 1
Hp. 2
Vn. 1
Vn. 2
Vla.
Vc.
rall.
a2
f
ff
Susp. Cymbal
pp
Vibraphone
Ped.
gliss. to highest possible trill
gliss.
112
113
114
115
116
117


Maestoso ♩ ca 118
Cl. 3
B♭ Bs. Cl./ Cl. 4
Bn. 1,2
Bn. 3
Bn. 4/ Cbn.
Hn. 1,3
Hn. 2,4
Hn. 5,6
C Tpt. 1,2
C Tpt. 3,4
T. Tbn. 1,2
T. Tbn. 3
Bs. Tbn.
Tuba
Perc. 2
Perc. 3
Hp. 1
Hp. 2
Vn. 1
Vn. 2
Vla.
Vc.
a2
Bs.
ff
f cresc.
f
mf
3.
large tenor drum
120
gliss.
Maestoso ♩ ca 118
f cresc.
118
119
120
121
122


Animando
Picc.
Fl. 1,2
Fl. 3
Ob. 1,2
Ob. 3
Eng. Hn.
B♭ Cl. 1,2
Cl. 3
B♭ Bs. Cl. Cl. 4
Bn. 1,2
Bn. 3
Bn. 4/ Cbn.
Hn. 1,3
Hn. 2,4
Hn. 5,6
C Tpt. 1,2
C Tpt. 3,4
T. Tbn. 1,2
T. Tbn. 3
Bs. Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Hp. 1
Hp. 2
Kbd.
Animando
Vn. 1
Vn. 2
Vla.
Vc.
Db.
ff
f
mf
a2
gliss.
div.
unis.


molto rall.
A tempo ♩ ca 96
Picc.
Fl. 1.2
Fl. 3
Ob. 1.2
Ob. 3
B♭ Cl. 1.2
Cl. 3
B♭ Bs. Cl./ Cl. 4
Bn. 1.2
Bn. 3
Bn. 4/ Cbn.
Hn. 1.3
Hn. 2.4
Hn. 5.6
C Tpt. 1.2
C Tpt. 3.4
T. Tbn. 1.2
T. Tbn. 3
Bs. Tbn.
Tuba
Hp. 1
Hp. 2
Khl.
Piano
molto rall.
A tempo ♩ ca 96
Vn. 1
Vn. 2
Vla.
Vc.
Db.
f
ff
a2
128
129
130


rall.
Più Lento ♩ ca 48
Picc.
Fl. 1,2
Fl. 3
Ob. 1,2
Ob. 3
B♭ Cl. 1,2
Cl. 3
B♭ Bs. Cl./ Cl. 4
Bn. 1,2
Bn. 3
Bn. 4/ Cbn.
Hn. 1,3
Hn. 2,4
Hn. 5,6
C Tpt. 1,2
C Tpt. 3,4
T. Tbn. 1,2
T. Tbn. 3
Bs. Tbn.
Tuba
Timp.
hard beaters
Perc. 2
Vib.
Hp. 1
Ped.
Hp. 2
Kbd.
Vn. 1
Vn. 2
Vla.
Vc.
Db.
a2
div.
f
ff
fff
131
132
133
134
135
136

CHAPTER 16

“CODA”

There are relatively new procedures by young directors and producers that are resented by most composers.

One is the use of “temporary tracks” (pre-existing music from other movies, television shows, or films, or classical, rock, or jazz recordings). Obviously, this method puts a straightjacket around the composer’s imagination. But instead of complaining, he or she should look at the scenes without music and search for original ideas that could be better than the “temporary tracks.” Hopefully, the director and producer can be convinced of something they are not used to. If not, the composer must find a source of creativity and happiness within the parameters of an original paraphrase.

The other case of dissent is that once the score is finished, it must be transcribed to electronic instrumentation with the purpose of letting the director and producer listen to the music, which will sound approximately close to the real score. Obviously the reasons for protest are very valid; the “Polaroid” (which is what this process is called) does not have the warmth of acoustic instruments. In my opinion, the composer has to make this “Polaroid” the best he or she can, either by doing it his or herself or by getting the help of a professional electronic programmer who knows how to read a full score and make a good transcription.

The reason why filmmakers need the temp track and the Polaroid is because music is the only element they cannot control in the filmmaking process.

A final piece of advice to beginning film composers: in order to prepare for real experiences, try to create music for comic strips and put a timing to each one of the squares. Also, get some DVDs of movies or television series that you’ve never seen, play them with the volume turned all the way down, spot it, and improvise the music, if you play a keyboard instrument or a guitar, and then compose it to the DVD. This is a good way to learn what can and cannot be done.

When I taught composition for films and television at UCLA, I got in touch with the head of the film department and proposed to him that my students could score his students’ films. He loved the idea, as everybody benefited from this collaboration. The movies by young, learning directors could have the proper music! In the exchange, my students would be able to spot, get the timings, and write and record the music for the films. (UCLA has an orchestra and electronic instruments.)

The experiment proved to be very successful, and more student composers should approach their filmmaking counterparts and try to do something similar. There is nothing like this practice to prepare everybody in the techniques and experiences of scoring for films and television.

AFTERWORD

I wrote the music for my first movie in my original hometown, Buenos Aires, Argentina. A chronograph and a clock helped me with the composition and the recording (1958). In 1963, I was hired to provide the music for my first American film in Los Angeles, California. I still did not know the synchronization techniques (click tracks, streamers, etc.), so my film editor helped me by creating a bar chart. Bar charts are used in cartoons, and the editor gives you the timings by indicating the figures, rests, and values synchronized with the action. The only thing they want to know is what tempo and what meter you are going to need. I finally learned, with the help of fellow composers and the late Stanley Wilson (Universal Studios head of music department), the right procedures for my next movie in the following year.

I hope that these pages are going to provide the readers with the necessary information to allow them to become successful composers for films and television.

ABOUT THE AUTHOR

Lalo Schifrin is a true Renaissance man. As a pianist, composer, and conductor, he is equally at home conducting a symphony orchestra, performing at an international jazz festival, scoring a film or television show, or creating works for the Los Angeles Chamber Orchestra, the London Philharmonic, and even the Sultan of Oman.

Photo by Joel Lipton

Lalo Schifrin

As a young man in his native Argentina, Lalo Schifrin received classical training in music and also studied law. He came from a musical family, and his father, Luis Schifrin, was the concertmaster of the Philharmonic Orchestra of Buenos Aires at the Teatro Colon.

Lalo Schifrin continued his formal music education at the Paris Conservatory during the early 1950s. Simultaneously, he became a professional jazz pianist, composer, and arranger, playing and recording in Europe.

When Schifrin returned to Buenos Aires in the mid 1950s, he formed his own big concert band. It was during a performance of this band that Dizzy Gillespie heard Schifrin play and asked him to become his pianist and arranger. In 1958, Schifrin moved to the United States and thus began a remarkable career.

It is Schifrin's ability to switch musical gears that makes him so unique in the music world. As a jazz musician, he has performed and recorded with great personalities such as Dizzy Gillespie, Sarah Vaughan, Ella Fitzgerald, Stan Getz, Count Basie, Jon Faddis, James Moody, Louie Bellson, and Kenny Burrell. In the classical composition field, he has more than sixty works. Among Schifrin's conducting credits are the London Symphony Orchestra, London Philharmonic

Orchestra, Vienna Symphony Orchestra, Paris Philharmonic Orchestra (for which he was appointed Musical Director for five years), Los Angeles Philharmonic, Israel Philharmonic, Mexico Philharmonic, Houston Symphony Orchestra, Los Angeles Chamber Orchestra, Mexico City Philharmonic, Atlanta Symphony Orchestra, Orchestra of Saint Luke (New York City), National Symphony Orchestra of Argentina, Sydney Symphony Orchestra, Lincoln Center Chamber Orchestra, and Czech National Symphony Orchestra.

> "Lalo Schifrin's work is spectacular."
>
> —*CBS Sunday Morning News*
>
> "A musician of exceptional imagination and skill."
>
> —*Los Angeles Times*
>
> "Such intelligence… such refinement… a far reaching musician."
>
> —*La Revue Musical* (Paris, France)

In December of 1995 in Marseilles, Schifrin led a symphony orchestra in celebration of the Lumiere brothers' invention of film, with a concert entitled *100 Ans de Cinema*. The concert featured singers Julia Migenes and Dee Dee Bridgewater and was recorded by Warner Bros. Records in France. This recording, *Film Classics*, is currently in release by Aleph Records. This concert was reprised in Buenos Aires in 1998 and was released on CD with Aleph Records in February 2002.

Other conducting programs include film music, classical repertoire, and jazz bands. The big band formations are frequently featured in performing *Gillespiana*, which has become a highly acclaimed classic. Recent performances have been the Playboy Jazz Festival; Monterey Jazz Festival; 80th-birthday commemorative concert for Dizzy Gillespie in Englewood, New Jersey; television Big Band concert in Germany; WDR Big Band concert in Cologne, Germany; Carnegie Hall Jazz Band at Carnegie Hall; Clark University Jazz Band in Atlanta at the I.A.J.E. (International Association of Jazz Educators); and a concert in early 1998 with the BBC in London, England.

Lalo Schifrin has written more than one hundred scores for film and television and is recognized as being one of the most talented and significant contributors to film music throughout the past forty years. Among the classic scores are *Mission: Impossible*, *Mannix*, *The Fox*, *Cool Hand Luke*, *Bullitt*, *Dirty Harry*, *The Cincinnati Kid*, and *Amityville Horror*. Recent film scores include *Tango*, *Rush Hour*, *Rush Hour 2*, *Rush Hour 3*, *Bringing Down the House*, *The Bridge of San Luis Rey*, *After the Sunset*, and *Abominable*.

To date, Lalo Schifrin has won four Grammy Awards, one Latin Grammy Award, one Cable Ace Award, and the Jay McShann Lifetime Achievement Award, and has received six Oscar nominations. In addition to current commissions and film scoring activities, Schifrin tours extensively, conducting symphony orchestras particularly featuring his Grammy-nominated repertoire of *Jazz Meets Symphony*, a series in which Schifrin's longtime involvement in both the jazz and symphonic worlds comes together.

Schifrin has been married to his wife, Donna, for more than thirty years. His three children are William, who is a writer for films and television; Frances, who is an art director/designer; and Ryan, who is a film writer/director.

For more information on Lalo Schifrin, please visit www.schifrin.com.

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MUSIC COMPOSITION: FILM SCORING

Learn film-scoring techniques from one of the great film/television composers of our time. Lalo Schifrin shares his insights into the intimate relationship between music and drama. Illustrated with extended excerpts from his most iconic scores, such as *Mission: Impossible*, *Cool Hand Luke*, *Bullitt*, and many others, and anecdotes from inside the Hollywood studios, Schifrin reveals the technical details of his own working approach, which has earned him six Oscar nominations, twenty-one Grammy nominations (with four awards), and credits on hundreds of major productions.

You will learn to:

- Support a scene's dramatic mood by matching appropriate musical constructs, such as intervals, instrumentation, and rhythm
- Underscore standard genres effectively, such as action scenes, comedy, suspense, romance, and others
- Compose music that supports dialogue and sound effects
- Understand techniques and conventions of the scoring process, such as spotting, synchronization, ADR, and much more

Also included is the full score of Schifrin's *Fantasy for Screenplay and Orchestra*, a treasure-trove of unfettered dramatic sound painting, commissioned by the Chicago Symphony Orchestra, and a great thesis on the emblematic language of film music.

Cover by Kathy Kikkert
Cover Photos by Joel Lipton

"Lalo Schifrin's new study of film scoring makes an excellent addition to the available literature on the subject. As one of the acknowledged masters of the craft, he's produced a detailed work that will be invaluable to students, and an intriguing read to anyone interested in what often can seem an elusive and ineffable art form."

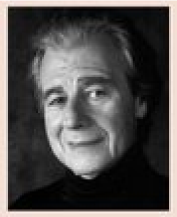
—John Williams

"I first met Lalo Schifrin back in the '60s, when he did the music for several films I worked on (*Coogan's Bluff, Kelly's Heroes, The Beguiled*, the *Dirty Harry* films, *Joe Kidd*). I found him to have an extraordinary imagination and to be an outstanding film composer. He made the characters come alive. I was fascinated with his book *Music Composition for Film and Television*. It's extremely educational and gives a wonderful insight into the film and television world through the eyes of one of the greats."

—Clint Eastwood

"If I were to recommend one book to tell and teach all about music composition for film and television, I would recommend, without a doubt, Lalo Schifrin's book of the same name."

—Hal David



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Berklee Press
1140 Boylston Street
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617-747-2146
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